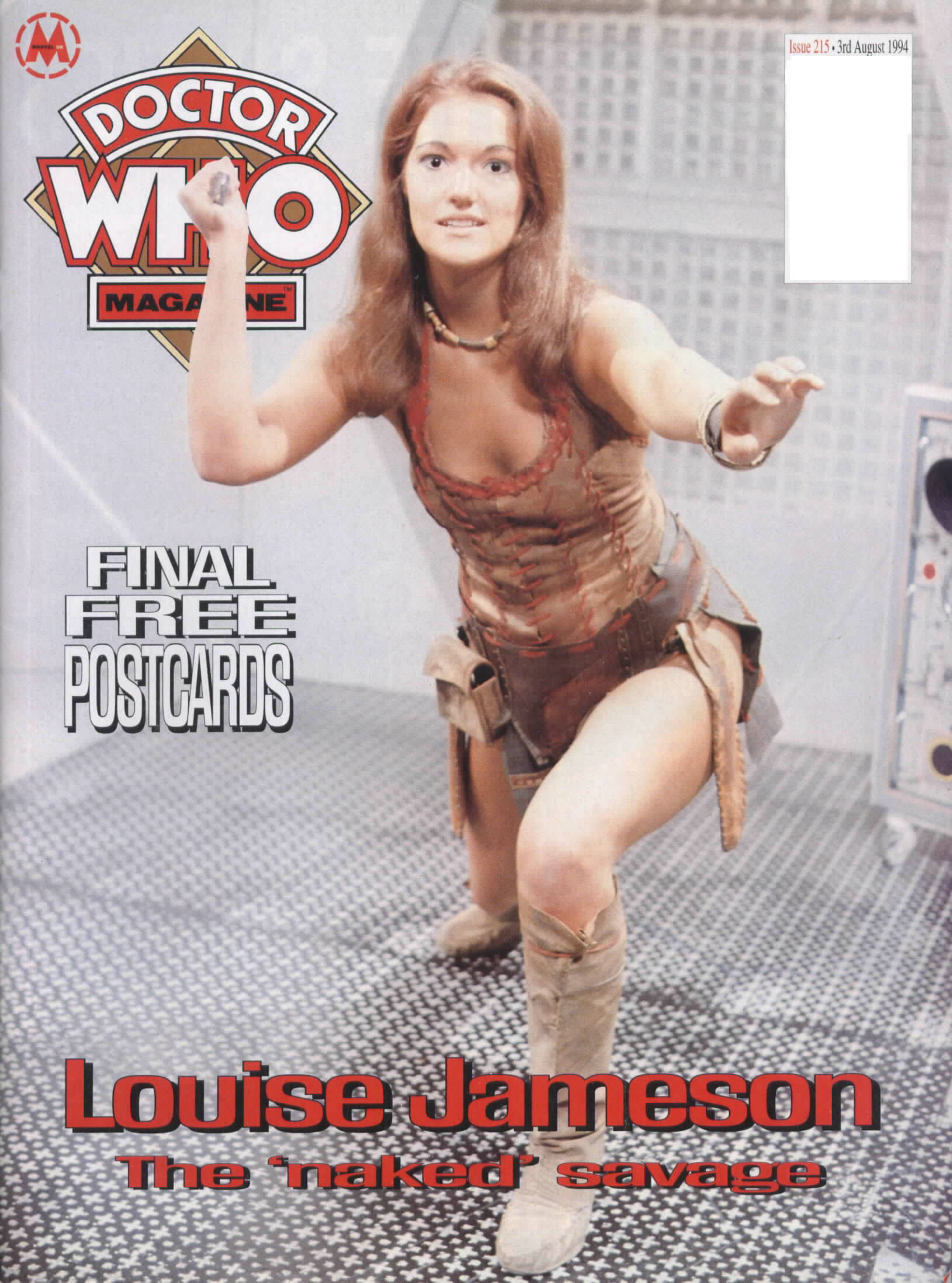
MARVEL UK

DOCTOR WHO MAGAZINE

Issue 215 • 3rd August 1994

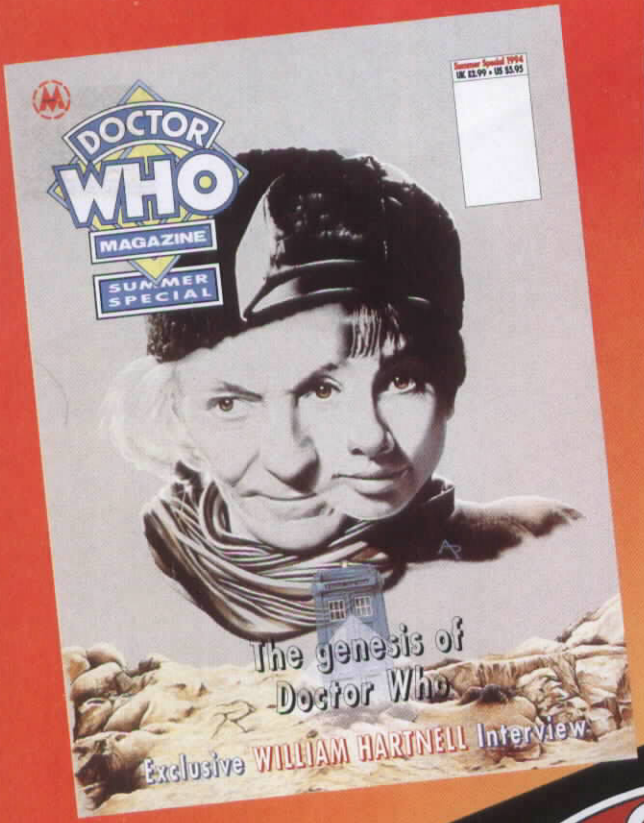


FINAL FREE POSTCARDS

Louise Jameson

The 'naked' savage

THE SIXTIES


Summer Special 1994
UK £2.99 • US $5.95
DOCTOR WHO
MAGAZINE
SUMMER SPECIAL
The genesis of Doctor Who
Exclusive WILLIAM HARTNELL Interview

Previously unpublished 1965 interview with William Hartnell.
Full archive and Fact File on the pilot and *100,000 BC.*
Comic Strip: *Are You Listening?*
Behind-the-Scenes: The Urge to Live – an examination of the fledgling *Doctor Who*'s premier season.
And much more . . .

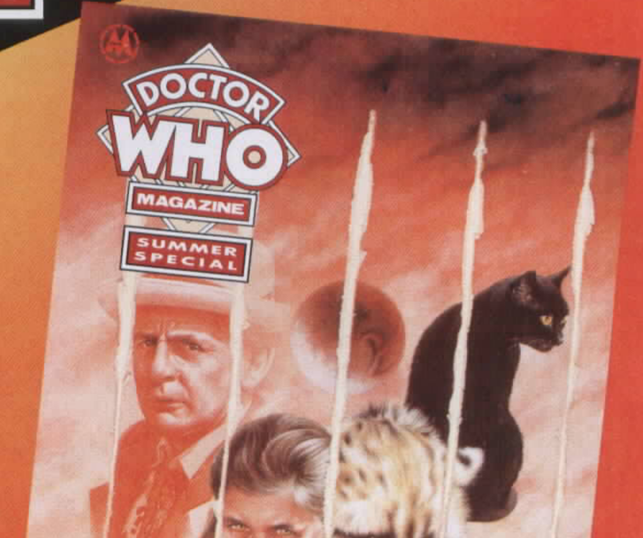
A special magazine
celebrating the earliest
and the latest of the
Doctor's many
adventures in space
and time.

DOCTOR
WHO
MAGAZINE™
SUMMER
SPECIAL

A special flip-over
edition,
on sale in July.
£2.99

Previously unpublished 1994 interview with Sylvester McCoy.
Full archive and Fact File on *Survival.*
Comic Strip: *Younger and Wiser*
Behind-the-Scenes: We've Got Work to Do – an examination of the most recent *Doctor Who* seasons.
And much more . . .

THE NINETIES


DOCTOR
WHO
MAGAZINE
SUMMER SPECIAL
The destiny of Doctor Who
Exclusive SYLVESTER McCOY Interview

DOCTOR WHO MAGAZINE
FINAL FREE POSTCARDS
Louise Jameson
The 'naked' savage

GALLIFREY GUARDIAN......................................4
New *Doctor Who*, and sooner than we all thought . . .

LOUISE JAMESON..8
Leathers, knives and a Janus Thorn or two: Nick Briggs asks Louise Jameson about her savage past.

STRIP: *THE LUNAR STRANGERS* PART ONE..........14
The Fifth Doctor, Tegan and Turlough encounter anudder problem . . .
A new strip by Gareth Roberts and illustrated by Martin Geraghty.

THE TELESNAP ARCHIVE......................................21
Over sixty previously unseen pictures from *The Wheel in Space*.

ARCHIVE..23
The Third Doctor and Jo wind up in the middle of court intrigue, furry beasts and some familiar Martians – *The Curse of Peladon*.
A full-colour feature on this Season Nine story by Andrew Pixley.

ACTING THE PART..33
David Troughton talks to Gary Russell about his reign over Peladon.

TIMELINES..34
Your two pages. Fire away . . .

THE ANNUALS OF HISTORY..36
Chris Howarth and Steve Lyons conclude their interviews with the artists of World Distributors' *Doctor Who Annuals*.

SHELF LIFE..38
What's the verdict on the latest *New* and *Missing Adventures*?
Craig Hinton's thumb seems to be rising . . .

PETER DAVISON – DR. MOO..40
The conclusion of Nick Briggs' candid talk with Fifth Doctor Peter Davison.

REELTIME PICTURE..44
Marcus Hearn spends a day at Reeltime Pictures, talking to *Myth Makers* supremo Keith Barnfather.

PRELUDE: *STRANGE ENGLAND*...46
August's *New Adventure* is exclusively previewed by its author, Simon Messingham. Illustrations by Phil Bevan.

***CYBERMEN: THE DEAD HEART* PART ONE............50**
Beginning a new series in the tradition of the classic Daleks strips of the Sixties.
Written by Alan Barnes and illustrated by Adrian Salmon.

MATRIX DATA BANK..51
Andrew Pixley presents more *Doctor Who* facts than you can shake a stick at.

Editorial: Gary Russell & Marcus Hearn
Design: Peri Godbold & Paul Vyse
Production: Julie Pickering & Mark Irvine
Pucker Geezer: Warwick Gray

For display advertising call
Gemini Media Sales Ltd on
(0277) 355418

This issue's competition entries should be sent on a postcard or back of a sealed envelope, clearly marked with the competition title, to:

Doctor Who Magazine,
Marvel Comics UK Ltd.,
13/15 Arundel Street,
London WC2R 3DX,
England.

Entries must arrive by second post on 25th August 1994.

Thanks this issue to:
Jane Asher, Keith Barnfather, Peter Davison, Louise Jameson, David Troughton, David Gibbes-Auger, BBC Radio, BBC Video, Adrian Rigelsford, Simon Sadler and Virgin Books.

Stars are a curious and rare breed among actors. Arguably, the title role of *Doctor Who* has only ever been graced by two veteran showmen. William Hartnell is of course no longer with us, but one can easily imagine the relish with which he would have enjoyed the reverence that the advent of *Doctor Who* fandom would have offered.

The chances are that the best-*loved* of the surviving Doctors is that other great entertainer, Jon Pertwee. On Friday 27th May, armed with little more than a table and chair, he entertained a rapt London audience at the final performance of his one-man show. Only institutions such as Norman Wisdom, Bruce Forsyth and Barbara Windsor share Jon Pertwee's command of British audiences who will indulge them endlessly and forgive them almost anything. Even, it seems, a short moment of self-satisfaction. "Are you surprised at *Doctor Who*'s continued popularity?" asked one gentleman towards the end of the show. "No," replied Mr Pertwee decisively, "because we were brilliant."

Who else could you have forgiven the ensuing applause?

Marcus

ABC
AUDIT BUREAU OF CIRCULATIONS
CONSUMER PRESS

Doctor Who Magazine™ Issue 215. Published by **Marvel Comics UK Ltd**. Jim Galton, Chairman. Vincent Conran, Managing Director. Paul Neary, Editorial Director. Office of publication 13/15 Arundel Street, London WC2R 3DX, England. Published every four weeks. All *Doctor Who* material is © BBC TV 1994. Diamond Logo © BBC Enterprises 1973. All other material is © **Marvel Comics Ltd** unless otherwise indicated. No similarity between any of the fictional names, characters, persons and/or institutions herein with those of any living or dead persons or institutions is intended and any such similarity is purely coincidental. Nothing may be reproduced by any means in whole or part without the written permission of the publishers. This periodical may not be sold, except by authorised dealers, and is sold to the condition that it shall not be sold or distributed with any part of its cover or markings removed, nor in a mutilated condition. All letters sent to this magazine will be considered for publication, but the publishers cannot be held responsible for unsolicited manuscripts, photographs or artwork. Printed in the UK and distributed by IPC Marketforce, King's Reach Tower, Stamford Street, London SE1 9LS 071-261 6061. "Doctor, what a highly insensitive suggestion," chided Tegan. "Oh, do you think so?" mumbled the Doctor, who quickly put his cornflakes away. ISSN 0957-9818

Gallifrey

RADIO TWO!

Jane Asher, the new face of Susan Foreman, on a recent visit to Marvel UK. Photo © Tim Quinn.

On 27th May Jon Pertwee broke the news that *Doctor Who* enthusiasts have been waiting months to hear. The audience at the final date of Pertwee's acclaimed one-man show warmly greeted the revelation that, the day before, BBC Radio 2 had finally commissioned the sequel to *The Paradise of Death*. The follow-up six-part serial, provisionally entitled *The Ghosts of N-Space*, follows on directly from its predecessor and will again star Jon Pertwee as the Doctor, Elisabeth Sladen as Sarah Jane Smith, Nicholas Courtney as the Brigadier and Richard Pearce as Jeremy Fitzoliver. The story will be produced by Phil Clarke, who was of course responsible for *The Paradise of Death*, and is expected to go into production this November for transmission in 1995. Author Barry Letts was overjoyed at being given the chance to continue the Third Doctor's adventures, and told us: "I am very pleased that it is six episodes rather than five this time. Radio 2 were obviously very pleased with *The Paradise of Death* and so they've asked us to expand the format. I am happy and delighted to be doing this."

Due to the delay in BBC Radio's commission, Barry told us that he expects to finish writing his novelisation of the story before he completes the scripts!

The Ghosts of N-Space is, however, not the only new *Doctor Who* to imminently appear on BBC Radio. In a surprise development initially confirmed to Marvel UK by actress Jane Asher in May, the BBC have decided to develop a 'missing adventure' of their own. The current Radio 4 series, *Whatever Happened To . . .* depicts the further adventures of favourite characters from children's fiction at various points after we last encountered them. The series has already tackled the exploits of George (the plucky tomboy from *The Famous Five*) and mischievous schoolboy Billy Bunter and on Saturday 9th July will explain the current whereabouts of Susan Foreman, the Doctor's granddaughter. Jane Asher is to star as Susan, James Grout is to feature as Ian Chesterton and, intriguingly, agony aunt Clare Rayner is to appear as herself. "I'm over the moon to be assoiciated with *Doctor Who*," said Jane Asher. "I've always tuned in down the years, it's a real institution. The music still gets to me and there's a little corner of me that hurts whenever my boys laugh at the Daleks. This new radio programme is a very peculiar but highly enjoyable piece." Story details sent to us by the BBC appear to conflict slightly from those printed in a recent edition of *Radio Times*, but it probably isn't giving too much away to say that somehow Susan makes it back to Coal Hill School – much to the embarrassment of science teacher Ian Chesterton who is suffering from "time-lag amnesia". The story, written by Adrian Mourby, follows Susan's progress from a mental institution in Barking to a job as an EC commissioner in Brussels. Her time-travel escapades apparently serve as useful training for some encounters with her European colleagues . . .

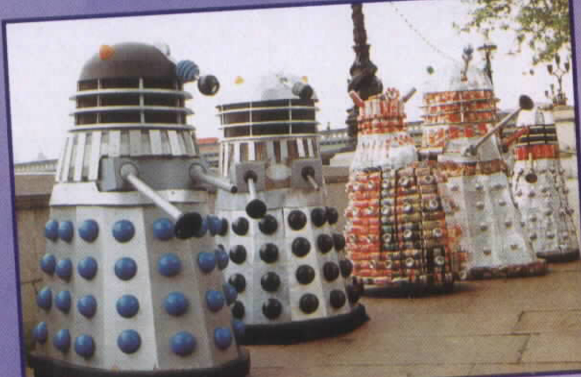
CANTASTIC

Doctor Who Magazine editor Gary Russell recently joined a specially selected panel of judges to choose the best entry in the Aluminium Can Dalek Challenge (see **DWM** 208). Joining Gary were representatives from BBC Video, the newspaper *Youth Express* and the event's sponsors, Alcan.

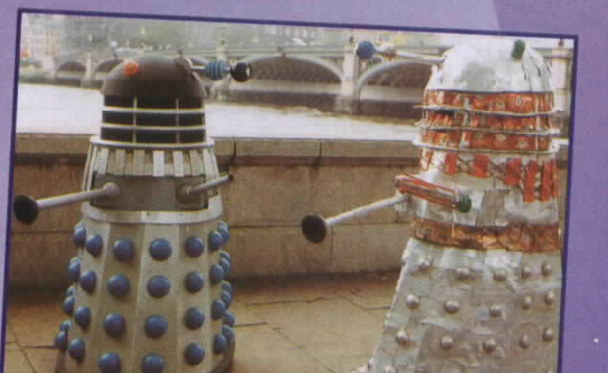
The first prize was won by 'Jasper', an impressive effort comprising seven-hundred and fifty aluminium cans, which beat off three other finalists. The recycled Dalek was constructed by four boys who attend the Hutton Grammar School in Preston. The four boys: Andrew Bone, Simon Lundbeck, Jonathon McKeown and Paul Southwell, all aged thirteen, travelled to London for the final judging of the competition on Westminster Bridge. They recently returned to London to take up their prize of a VIP trip around the BBC and a visit to the Museum of the Moving Image.

The challenge, as well as publicising that ninety-five per cent of the energy used to make aluminium from raw materials can be saved by recycling, also raised money for charity. Hutton Grammar School are collecting cans to raise money for the Red Cross.

Gary Russell casts his vote, while his fellow judges remain unconvinced . . . Photos © Marcus Hearn



The four finalists, headed up by a comfortingly benign example of the genuine article.



'Jasper' comes face to face with the real thing!

Guardian

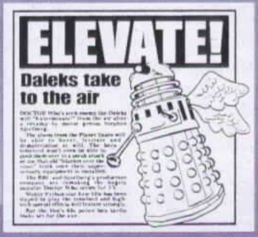
VIDEO NEWS

Reprinted below is Colin Howard's impressive cover for the long-awaited *The Seeds of Doom*, the classic 1976 story which has been high on fans' 'most wanted' lists in recent **DWM** annual polls. The double-pack video, which will retail at £16.99, goes on sale in August. *The Rescue/The Romans* September's double-pack, which will have a cover by Andrew Skilleter.

BBC
THE SEEDS OF DOOM
DOCTOR WHO
PG
Starring
TOM BAKER
DOUBLE VIDEO PACK

It is hoped that November will see a very special release from BBC Video – Kevin Davies' "director's cut" of the acclaimed *30 Years in the TARDIS* documentary. Kevin is currently editing together a new version of the programme which will see an extra forty minutes of unseen material restored to the existing programme, the result being a running time of ninety minutes. Definitely one to watch out for . . .

This month's wooden spoon for battiest press rumour (and there have been quite a few to choose from recently) goes to *The Daily Mirror* for this little gem. Did none of these people see *Remembrance of the Daleks*?



ELEVATE!

Daleks take to the air

BOOK NEWS

THE NEW Doctor WHO ADVENTURES
FALLS THE SHADOW
DANIEL O'MAHONY
DOCTOR WHO
THE MISSING ADVENTURES
THE CRYSTAL BUCEPHALUS
CRAIG HINTON

Above left: The cover for Daniel O'Mahony's first *New Adventure*, November's *Falls the Shadow*, painted by Kevin Jenkins. Right: Alister Pearson's montage cover for Craig Hinton's first *Missing Adventure*, November's *The Crystal Bucephalus*.

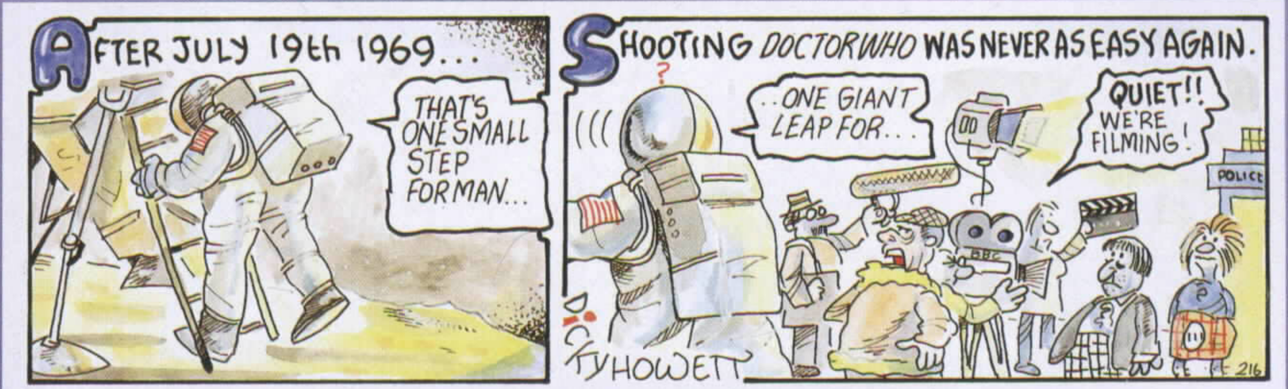
Following on from Gareth Roberts' February *Missing Adventure*, *The Romance of Crime*, Steve Lyons' previously announced April book *Time of Your Life* moves up into the March slot. **DWM** editor Gary Russell's second novel, provisionally entitled *The Phantom Dreamers*, is the *Missing Adventure* for April. Featuring the Second Doctor, Ben and Polly, the story is set between *The Power of the Daleks* and *The Highlanders*.

Also in preparation for a '95 release is the provisionally titled *Ace!*, a look behind-the-scenes of the McCoy era of the show written by Sophie Aldred and BBC visual effects designer Mike Tucker, superbly illustrated with their own unique photo collections.

DOCTOR WHO
THE SEVENTIES
DAVID J. HOWE
MARK STAMMERS
STEPHEN JAMES WALKER

Right: The cover for the latest Howe-Stammers-Walker reference work *The Seventies*, due out in September at £15.99.

Doctor Who? by Tim Quinn and Dicky Howett


AFTER JULY 19th 1969...
THAT'S ONE SMALL STEP FOR MAN...
SHOOTING DOCTOR WHO WAS NEVER AS EASY AGAIN.
..ONE GIANT LEAP FOR...
QUIET!! WE'RE FILMING!
POLICE
BBC
DICKY HOWETT
216

BEYOND THE TARDIS

Compiled by Dominic May

Obituary: Derek Chessor, who appeared as a schoolboy in Part Two of *Mawdryn Undead*, died peacefully on 26 April following a short illness.

Doctors: Channel 4 screened the 1943 film *The Bells Go Down* starring Tommy Trinder and James Mason on 25 May, which had **Billy Hartnell** credited as Bookes.

A cast change at London's Globe Theatre has resulted in **Peter Davison** taking over the role of Vatelin from Geoffrey Hutchings in the French farce *An Absolute Turkey* by George Feydeau. Sir Peter Hall is the director of this production, which also features Felicity Kendall and Clive Francis. For tickets phone (071) 494 5065. Peter's new BBC1 series *Heavenly Bodies* (see **DWM** 213) has had its transmission postponed until the Autumn.

Colin Baker and **Frazer Hines** are starring together in the Ray Cooney and John Chapman farce *Not Now Darling* on Bournemouth Pier with Linda Lusardi, Robin Nedwell (*Doctor in the. . .*), Sue Hodge (*'Allo 'Allo*) and Margaret Ashcroft (*The Brothers*). The Summer season runs between 4 July and 10 September and tickets are obtainable from the box office on (0202) 297297. On 5 June Colin finally achieved his ambition to play *Hamlet* in a charity show on behalf of Macmillan Nurses at Stratford-Upon-Avon's Swan Theatre with David Troughton, Paul Greenwood and Simon Russell Beale. Due to various charity commitments, Colin has decided not to stand for re-election at this year's Equity Council elections.

Teeny Weenies Parts 1 and 2 is a Paramount Production being shot in Transylvania in which **Sylvester McCoy** plays a leprechaun-like character.

Viewers of the *Steptoe and Son* episode *Any Old Iron?* broadcast on BBC2 on 11 May might have found the look and voice of the exceedingly camp antique dealer who took a fancy to Harold somewhat familiar. It was in fact **Richard Hurndall**, who thirteen years later would play the First Doctor in the Twentieth Anniversary adventure *The Five Doctors*.

Companions: Film Ian Chesterton **Roy Castle** was one of the interviewees on the recent BBC tribute to Morecambe and Wise, aired to commemorate the tenth anniversary of Eric Morecambe's death. Roy continues to battle on with various cancer-related problems.

Producers: A new Channel 4 drama series, *Jake's Progress*, about the effect children and parents have on each other, has been commissioned from the team behind the highly successful *GBH*, writer Alan Bleasdale and producer Verity Lambert, to be made later this year. Further to **DWM** 213, the BBC is expected to make substantial out-of-court pay-offs to eight actors from the Cinema Verity produced soap flop *Eldorado*.

John Nathan-Turner devised, produced and directed the show *The Friends of Dorothy*, held at Brighton's Dome Theatre on 12 June, on behalf of Brighton Cares, a charity which helps HIV/AIDS sufferers. Described as a celebration of show-business Dorothys, a huge array of performers were assembled to play such luminaries as Dorothy Fields, Dorothy Lamour, Dorothy from *The Wizard of Oz* and Dorothy L. Sayers including Sophie Aldred (herself a Dorothy from *Doctor Who*), Jessica Martin (*The Greatest Show in the Galaxy*), Rebecca Thornhill and Graeme Smith (*The Ultimate Adventure*), Lynda Baron (*The Gunfighters/Enlightenment*), James Bree (*The War Games/Full Circle/The Trial of a Time Lord*), Hugh Lloyd, Morgan Deare, Anita Graham and Tracey Wilson (all from *Delta and the Bannermen*), Mary Healey (*The Happiness Patrol*) and David Simeon (*Inferno/The Dæmons*). Non-*Who* stars included Christopher Biggins, Mark Curry, Gwynneth Powell, Andrew O'Connor, some of Pan's People, David Raven and Dave Lynn. Former *Who* production managers Ian Fraser and Gary Downie were on hand to provide lighting and choreography.

Script Editors: The **Antony Root** production for Channel 4, *Tales of the City*, won the Best Drama Serial category in the 1993 Royal Television Society Programme Awards.

Writers: Philip Martin's radio production *The Sixth Form Poet* by David Bowker was broadcast on Radio 4 in May.

Various interviews appeared with *Survival*'s **Rona Munro** to tie in with the recent broadcast of her film *Men of the Month* on BBC2. Although she now prefers originating her own material, she acknowledged how her work on *Doctor Who* and *Casualty* had helped hone her skills. She has just completed writing a new theatre play and is working on a spin-off from *Men of the Month* plus a film about loan sharks in Glasgow.

Directors: Since departing as producer of *Eldorado*, little has been heard of **Julia Smith**, whose *Doctor Who* credits comprised *The Smugglers* and *The Underwater Menace*. However, she recently adapted and directed a production of *The Loves of Lady Purple* by Angela Carter at London's Man in the Moon Theatre.

The recent Sunday night comedy series *The House of Windsor* was entirely directed by **Graeme Harper**.

Miscellaneous: UK Gold's latest programming includes *Gangsters* by **Philip Martin** and thirteen episodes of *Doomwatch*, which was created by **Kit Pedler** and **Gerry Davis** and produced by **Terence Dudley** and *The Changes*, featuring early music by **Paddy Kingsland**.

The Celestial Toymaker, **Michael Gough**, has reprised the role of Alfred in Radio 1 FM's dramatised version of *Batman*.

Philip Madoc, best known as Doctor Mehendri Solon from *The Brain of Morbius*, was recently made a Fellow of the Welsh College of Music and Drama alongside new additions Tom Jones and Shirley Bassey.

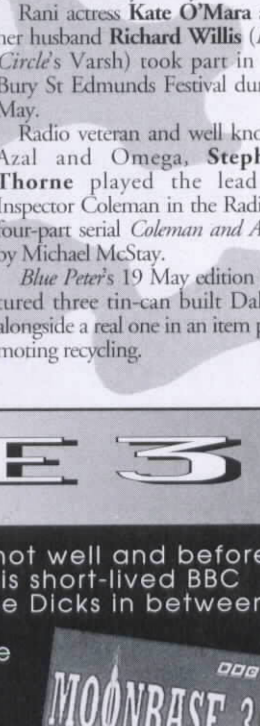
Rani actress **Kate O'Mara** and her husband **Richard Willis** (*Full Circle*'s Varsh) took part in the Bury St Edmunds Festival during May.

Radio veteran and well known Azal and Omega, **Stephen Thorne** played the lead as Inspector Coleman in the Radio 4 four-part serial *Coleman and Astor* by Michael McStay.

Blue Peter's 19 May edition featured three tin-can built Daleks alongside a real one in an item promoting recycling.

MOONBASE 3

It is 2003AD. Men and women are now living on the moon. But all is not well and before long disaster strikes for the colonists and scientists based there. This short-lived BBC series was devised, produced and written by Barry Letts and Terrance Dicks in between their writing and production chores on *Doctor Who*.
Starring Ralph Bates and Donald Houston, the series was lost from the BBC's archives until 1993, when prints were returned from America. Now everyone can see this ground-breaking series in its entirety . . .


BBC
MOONBASE 3
Take a flight to the moon for 2 futuristic episodes of the cult '70s sci-fi series...

All six episodes of this impressive 1973 series are now available on three volumes from BBC Video. We have ***TEN*** sets of Volumes 1, 2 and 3 to give away in this ***FREE*** competition. To be in with a chance of winning just tell us the names of two alien races to have invaded moonbases in *Doctor Who*. Send your answer to **MOON MADNESS** at the editorial address on page 3. The usual Marvel competition rules apply.

Don't be a dummy

EIGHT
COMMEMORATIVE MUGS
for £24.99

Subscribe to *Doctor Who Magazine* and receive an issue absolutely *FREE!*

What the critics said about us...

"DWM reached a peak of quality in 1993 . . . the 1994 runs of *Doctor Who Magazine* and *Classic Comics* (will be) a must for all."

Dream Watch Bulletin

"interesting and enjoyable . . . 10 out of 10!"

Celestial Toyroom

Marvel Comics' *Doctor Who Magazine* is the most acclaimed and most comprehensive chronicle of the world's longest-running science-fiction programme – packed with news, interviews, features and all-new adventures. *Doctor Who Magazine* is available on order from all good newsagents, comic shops and specialist bookstores, but you can subscribe to THIRTEEN issues of DWM (a full year's subscription) for the price of just TWELVE! Just fill out or copy this coupon and post it with your payment to:

***Doctor Who Magazine* Subscriptions, PO Box 500,**
Leicester, Great Britain LE99 0AA.

All overseas subscriptions are sent Air-Mail.

- ***Doctor Who* Appreciation Society** members Deduct £3.50 from UK subscription price, just by telling us your membership number.
- ***Doctor Who* Fan Club of Australia** members will receive a £3.50 discount voucher for DWM subscriptions on joining. Contact DWFCA, PO Box 148, Gladesville, NSW 2111 Australia for membership details.
- **Friends of *Doctor Who*** members will receive a $6.00 discount voucher for DWM subscriptions on joining. Write to FODW, PO Box 14111, Reading PA 19612-4111 USA.
- On occasion we may permit other reputable companies to make offers of products or services to our customers. If you do not wish to receive such information, tick the relevant box.

DOCTOR WHO MAGAZINE SUBSCRIPTION APPLICATION

Please supply me with thirteen issues of Marvel Comics' *Doctor Who Magazine* for the price of twelve, commencing with the most recent copy. I understand that the subscription offer does *not* include the Year Book, and only includes specials if requested.

Name...

Address..

...

date of birth...

Please tick your preferred payment method:

DOCTOR WHO MAGAZINE

☐ I enclose a cheque/postal order for ☐ UK £30.00 ☐ Overseas £48.00
☐ USA $70.00 made payable to Marvel Comics Ltd. (SC 0021K)

***DOCTOR WHO MAGAZINE* + SUMMER AND WINTER SPECIALS**

☐ I enclose a cheque/postal order for ☐ UK £36.00 ☐ Overseas £56.00
☐ USA $85.00 made payable to Marvel Comics Ltd. (SC 0023T)

☐ Please charge ☐ UK £30.00 ☐ Overseas £48.00 ☐ USA $70.00
☐ UK £36.00 ☐ Overseas £56.00 ☐ USA $85.00
to my ☐ Visa ☐ Mastercard. My card number is (13 or 16 digits):

Expiry Date..

Signature...

DISCOUNT RATES

Please note your membership number or enclose your discount voucher with your subscription application.

☐ *Doctor Who* Appreciation Society number (if applicable) :

...

☐ I am a member of the ☐ Friends of *Doctor Who* ☐ *Doctor Who* Fan Club of Australia and enclose my DWM subscription discount voucher with this application.

☐ Tick here if you prefer *not* to receive details of any special offers or new products.

THE NOBLE SAVAGE

Nick Briggs talks with Louise Jameson about her role as the Fourth Doctor's companion, Leela. She takes us through her memories of Tom Baker, John Nathan-Turner's plans for her return in 1980 and brings us right up to date with her appearances in *Dimensions in Time* and the latest BBV production, *The Terror Game.*

After spending a day filming with Louise Jameson for a *Myth Makers* video, I was confident she was a good talker – but this time I thought I had an extra ace up my sleeve. Taking a leaf out of John Nathan-Turner's book *(The Tom Baker Years* video and all that), I arrived at her house with a stack of all her *Doctor Who* stories on video. Unfortunately, Louise's most unusual responses don't transfer well to the page, since they largely consisted of shrieks of shock and fits of giggles.

"It's like watching somebody else doing it, really," she confesses. "I just don't remember doing it. I've twenty-two years' worth of work now under my belt."

Suddenly, however, she leans in close to the screen.

"Pennant Roberts directed this, didn't he? Is this the first one I did, *The Face of Evil*? It's ever such a long time ago."

A member of the Sevateem is dispatched by the dreaded Horda. Louise giggles mercilessly. She studies the set for a moment. "Bit like a *Tenko* set, isn't it?" she comments.

Tenko, a series which Louise worked on for a number of years, is her favourite. That's not to say that she doesn't harbour a lot of affection for *Doctor Who*, and that her reactions to the series aren't anything more than a series of vocal explosions. Indeed, she now sets about casting her mind back.

FIRST MEMORIES

"The scene where I met Tom in the jungle was the one they used for the pre-publicity, and it was on television over and over again. I remember that first day of filming, on the jungle set. I hugged my dressing gown around me for as long as possible. I felt very naked, really, in that costume. And I didn't know anybody yet. Normally you have a chance to get to know the other actors and it's all a huge giggle when the costumes arrive. But to go straight in with that costume was quite nerve-racking . . . and being terribly short-sighted and getting used to those red contact-lenses, which were there to make my blue eyes go brown . . . and there were trip-wires everywhere.

"The wires were to create the illusion of the invisible monsters. I was chased by them . . ." She pauses, testing her memory. "And there was a rock that had the same face as Tom Baker . . . and I thought he was the 'evil one'."

She smiles, cheekily, as if to say "So there! I do remember something!"

"Well, Robert Holmes and Chris Boucher were the two best writers on the programme as far as I was concerned. And because that script introduced the character, it was one of the easiest scripts to do, because they absolutely had that character in mind when it was written. The story revolved around Leela, so I wasn't left hanging on Tom's arm going 'What is it, Doctor? What is it, Doctor?'

"It was nice to start the story with the new companion in the very first scene. When I saw it again, I thought 'Is this episode two of something?' It was a nice dramatic point to cut in. I love it when novels start that way. You get the boring exposition bit after it's grabbed you."

After her initial chilly feelings on the jungle set, Louise soon got into the *Doctor Who* routine.

"As we went into recording, we got the scripts for the next story delivered. You'd get one day off to read it, then you came in to do a read-through and a dress fitting – very brief for me! Then the next thing was the rehearsal and four days later you recorded the episode. Sometimes at the beginning you'd do a whole sequence of pre-filming; however much they'd managed to beg, steal or borrow on the budget, but it was rare.

"I'm quite a quick study with lines. Once I'd met who I was working with and we rehearsed it through, the lines would tend to fall into place. The danger is staying away from stage work for too long. I don't like to leave it more than two years, because I think those particular brain cells do get run down. Just to hold three hours of dialogue in your head needs exercise; but just two or three minutes isn't a problem – and it goes quickly afterwards.

"Rehearsals? I remember laughing a lot. I mean, generally with *Doctor Who*, I just remember being at one end of the most huge rehearsal room at Acton, pretending to hold a gun, going *'Peeyow! Peeyow!'* at someone at the other end, who was going *'Peeyow! Peeyow!'* too. Inevitably someone would say 'And we're actu-

Louise Jameson's first few days on *Doctor Who* were spent on the jungle set built at Ealing Film Studios. Photo © BBC Video

ally getting paid for this! This is our grown-up job!"

But in the beginning, there were problems for the relatively inexperienced young actress.

"My very first shot was having to run up a path and then stop on a particular mark. In a way, that sort of thing is a doddle now, twenty-two years on, but at the time it was technically very complicated. When you're doing television that fast, the acting becomes secondary and the technique becomes primary. But at that stage in my career I was very idealistic and 'into' the character and desperately trying to make that work."

Do directors make this process easier for actors? "I think that directors fall into two categories, really. There are those who are looking for one less problem, and there are those who are looking for the best out of their script."

It's clear that her first *Who* director falls into the latter category. "Pennant Roberts is a real big mate of mine. He cast me in *Doctor Who,* he cast me in *Tenko.* We've stayed really close friends."

Of course, Louise had already completed a number of stories before the transmission of *The Face of Evil,* but nevertheless she recalls that first airing of Leela with special affection.

"When that story went out, I remember my parents being terribly proud. I was quite surprised that they were so proud. But *Doctor Who* was on at 5.25 on Saturday nights then, and it was a bit of a ritual in our house. We all sat round watching. My mum said it was the only thing that ever got my dad home from the snooker club on Saturday.

"I'd watched *Doctor Who* before. I saw the very first one, with William Hartnell in it. Patrick Troughton was my favourite Doctor. He had such a wonderful, endearing eccentric quality to him. That kind of pretence of being a bit stupid, underlined by a huge intelligence. I think he had that as a person as well. He was utterly charming and incredibly sexy as well.

"I remember the Daleks very clearly – and I'm deeply disappointed I never got to work with them."

Everyone joining the regular cast of *Doctor Who,* or indeed *any* tv series, sooner or later encounters the press. Louise remembers the experience with something less than warm-hearted enthusiasm.

"There was a particular day when they launched the character of Leela – I can't remember which story I was doing at the time. *The Evening Standard* got hold of the story the night before, so the press launch was brought forward, because the BBC wanted it all to happen at once. I started recording at 8.30 in the morning; my lunch hour was taken up with press photographers; then I recorded all afternoon, and my dinner break was taken up with *Nationwide,* the news programme. Tom and I went on that. Then we went on and recorded *Doctor Who* all evening. I went home in a kind of cold sweat.

"Then from the next day, and from thereon in, the press have harassed me. I've had to change my telephone number a few times, go ex-directory, and even get the police out to get them off my doorstep."

THE ROBOTS OF DEATH

Louise's eyes are fixed on the tv screen as I play her a tape of *The Robots of Death.* The opening TARDIS scene in particular entertains her.

"I loved the wonderful explanation of the TARDIS and its dimensions." She continues to watch, suddenly anticipating a line. "I say, 'That's silly' don't I?" She smiles when the line pops out of the tv speaker a moment later.

"It was a good scene, that one," she reflects. "I wish they'd done more of that, explored that teacher/pupil relationship between us. I think it could have done with all the humour it could muster really. And it was great to be able to put some in myself and not just leave it all to Tom."

At that moment, her son Harry dashes through the living room. "This is an old *Doctor Who,* H!" she calls out. "Look, that's your mother when she was twenty-odd. You don't have to watch it." And off he goes.

"I think the casting in that story was inspired. It was entirely the director's idea to use a multiracial cast. I thought that element really made it work. It made it not just cosmopolitan, but gave it a feeling of being . . . whatever the word for 'multi-galactic' is."

She laughs to herself, "I also nearly killed a cameraman with a knife in this story."

As the tape plays, she catches sight of the sandminer's commander. "Was that Russell Hunter? Oh he was wonderful in it. I loved working with him. David Collings, now he's a really good friend now, since we worked together on that."

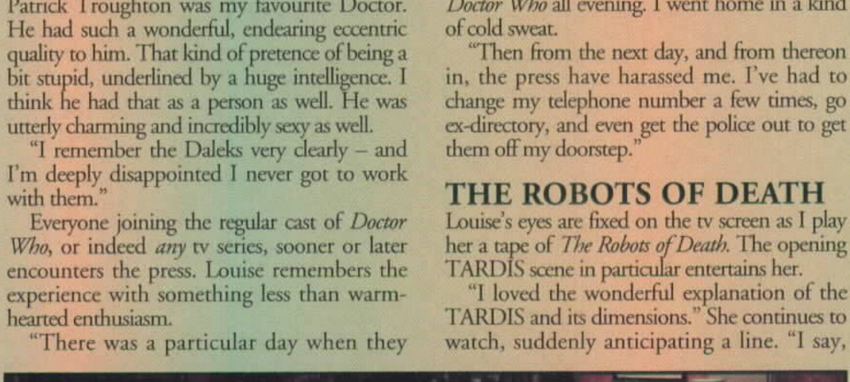
For Louise, the classic Hinchcliffe/Holmes era story *The Talons of Weng-Chiang* evokes mixed feelings.

"This was quite a plagiarised script, drawing on everything from Sherlock Holmes to *Pygmalion.* I finally got into some clothes. They said, 'Come on, let's get you into something a bit more fun'. It received complaints, I understand.

"This story featured the only scream I allowed Leela, when I was being eaten by a giant rat!" But the rat wasn't the only peril . . .

"I was terribly ill during some of the recordings. I got glandular fever halfway through. I took a day and a half off, but came in to do the recording of the scene when I got chewed down in the sewers. They couldn't put hot water in the sewers, because they'd painted it at the eleventh hour, and to have put hot water in would have mucked it up. So I had to wade through this cold water, with real rats running around me, feeling like death. I literally just staggered from the dressing room to the set and back to the dressing room again. It was horrible."

I comment that people usually take months ►



Louise Jameson has mixed feelings about the final Hinchcliffe/Holmes adventure, *The Talons of Weng-Chiang.* Photo © BBC Video

◄ off work to recover from glandular fever . . . "But as soon as the BBC found out it wasn't infectious, they said, 'Come back'."

On the positive side, it seems that the quintessentially Victorian characters of Jago and Litefoot were as popular with Louise as they proved to be with fans of the series.

"Chris Benjamin and Trevor Baxter together made me laugh so much. There was one scene where the two of them were in a dumb waiter. They eventually had to do it 'behind closed doors' because it was impossible for them to get through the scene without laughing. They ought to have done a series, because they were so good. They sort of stole the limelight, I suppose. But I think some things work better when the limelight is handed over once in a while."

However, for Louise, holding her own in the limelight was something of a struggle in this story.

"There were lines that I really fought to hold onto. I thought I'd won the battle in the rehearsal room, and indeed the recording... only to find that they'd been lost in the editing room. So I felt very humiliated during that one. I don't know who was at the root of getting lines cut out. But I really cared about it."

This treatment of the status of the companion leads to discussion of a familiar problem for actresses who have appeared alongside the Doctor over the years. Leela was perhaps something of a departure, but...

"They gave Leela a lot of energy, a lot of intelligence, a lot of action shots – but they took her clothes off to do it! She wasn't really a woman in her own right. It was still somebody's sidekick."

Getting out of the leather leotard and into a warm pullover was one of many important changes that occurred during *Horror of Fang Rock*. Photo © BBC

MIDLANDS MAYHEM

The time was nearing when Louise would have to assert herself. The battleground ahead was *The Horror of Fang Rock.*

"I was forever crossing out 'Leela screams' in the script, especially *Fang Rock.* It had been written for Sarah Jane. We had been scheduled to do one about vampires, but the BBC were doing Philip Saville's *Count Dracula,* which was going to be transmitted around that time. Instead of cashing in on that publicity-wise, they started to fight each other and one of them had to go. Us. So they had to root around and find a script. And this one had been shelved as a possibility for Sarah Jane's era. So they dug that out and dusted it down.

"We had to film it in Birmingham. I mean the whole thing was a mess really and didn't work at all. It was a very unhappy rehearsal and recording period. The whole thing just had a kind of 'Let's make the best of it' feel about it rather than something that you could really dive into."

At this point, I feel it wise to confess that I have a certain fondness for the story. Louise ponders. "Maybe that tension came through," she suggests. "I must say that it's the one in which I asserted myself in the rehearsal room in a way that I hadn't before. I changed things for myself for the rest of the Leela era. I also got rid of those contact lenses that changed my blue eyes to brown."

Louise explains the Birmingham 'revolution'.

"Sometimes, because of pressure of time or whatever, stuff that we'd done in the rehearsal room went awry and we'd have to compromise and make do with a particular take. It still happens. If it works technically, then the actor's emotions can go by the board. However, in this story, there was one particular scene where Tom crept up the stairs. I think I was supposed to creep over to the door on my shot, and we didn't know if it was the monster or if it was the Doctor outside the door. It was a tense moment. What happened was that before I'd crept across the room, the door would open. And I stopped the take – which is kind of a sin, especially if you're a good little girl like me. I said 'I'm really sorry, it's not what we rehearsed.' And again the same mistake happened. And I just dug my heels in. I thought, 'I'm going to get this moment of tension.' It was not often that I claimed the camera in that way; but I just knew that, for the sake of the story and my character, it was important to have a close-up and creep across the room. It sounds trivial now, but it was terribly important at the time. And I got my own way in the end.

"I apologised to Tom afterwards for having held up the recording. I expected him to be angry, but he said 'Oh, that's all right, love'. And from thereon in I think my status in the rehearsal room was lifted, and what I said was listened to. It was probably just my own confidence that lifted."

Asking for trouble, I begin to play the tape of *Horror of Fang Rock*. A short way in, Louise picks up on one of Leela's vocal mannerisms.

"I tried to do that . . . 'I do not know' instead of 'I don't know'," she explains. "I never really had an accent for her. I just wanted something that was slightly stilted." Then, when she gets a clear look at Leela's dress – "I don't remember that costume at all!" I explain that later she dons some fishermen's clothing.

"I remember wanting a huge fisherman's pullover. One that kind of dripped off my arm and down to my ankles. But they just wouldn't allow it. They insisted on giving me one that fitted my shape . . . and they had to have me wearing the belt.

"Paddy Russell directed it. The first female director the BBC ever employed. To get where she got, she had to be incredibly efficient; so it was directed very efficiently, which is probably why it worked so well. Tom got on with her very well. He called her 'sir' all the time."

The tape of *The Invisible Enemy* rolls. After Louise has got over laughing at the strange make-up on the astronauts infected by the virus ("What *do* they think they look like?!"), the first TARDIS sequence begins. Leela is apparently learning to write.

"I did some writing with my left hand, because I wanted to make it look like I really couldn't manage well. I wore Tom's hat in the first scene, probably his idea. 'Why don't you wear this?' 'Oh, all right then.' I quite liked it actually. Very Seventies really. As indeed I was."

At this point, Leela exhibits a handy ability to sense danger, sensing the voice from Titan base was not human in origin. "Tom hated that instinct Leela had for danger. He said 'She's always going to know what's wrong.' It was a real dodgy one to investigate, that feeling, that instinct. When was it there and when wasn't it there? It was a bit at the writers' convenience. I loved it. I loved anything pertaining to Leela that made her more than just an ordinary companion. It was well-worth exploiting.

"This was the first K9 story, with the lovely John Leeson. I loved K9. He also did the 'baddie' voice in that one, too." For that reason, she remembers the story with fondness. Suddenly jumping ahead, she recalls her least favourite story.

"The one I didn't like doing was *Underworld*. We just had to work with this big blue cloth, reacting to things that we couldn't see. Half the time we couldn't even see a monitor, so we didn't know what the monster was like or anything. I found that very frustrating to do. No free-flow about our acting at all.

"I had my hair put up in that one, because I'd said to the BBC hairdresser lady 'Can I have just an inch off the bottom of my hair?' but she took about six inches off. So I had to do my hair up to disguise the fact. The producer was frantic that I'd put it up. He thought it was a complete mistake and hated it. He asked for me to get it down as soon as possible. We nearly re-shot, he was that adamant – but there was too much already shot on film."

"I had a gammy eye in *The Sun Makers*," she suddenly remembers – something to do with her contact lenses; her proper lenses, not those dreaded red ones. Then she says, simply, "It was my favourite story. I liked it because it had political content. I think it's very important that kids' tv does hold a moral alongside the story. Also I was quite central to a lot of the action, and the wonderful Pennant Roberts directed it. It was a fun time for me."

I point out that the story is often criticised precisely because of its political content. "It was old-fashioned good triumphs over evil," she says. "It has that mythic quality attached to it. It was Marxist philosophy, wasn't it? Freeing oppressed workers. What could be better than that? But it was kind of jokey as well. Do you remember the P45 reference? It had some bloody good actors as well."

Since we've already neatly dismissed *Underworld* – and Louise confesses she remembers nothing about it except for those blue backdrops – we move swiftly along to the hastily written climax of the season.

"Oh, my last one," Louise suddenly twigs after enjoying a long scene with K9 in the TARDIS. "It was very good for me when they managed to eke out that relationship between Leela and K9 in scenes like that. And because we didn't have the K9 prop in rehearsal – we just had John Leeson on his hands and knees – I felt that I'd established a very good relationship with that little tin machine. If we hadn't had John in rehearsals, that relationship might never have materialised."

Leela's departure from the TARDIS is thought of by many fans to be one of the most unsatisfactory endings for a regular character in the series. Louise describes some of the background to this, arguably, 'tacked-on' ending.

"They were really trying hard to persuade me to stay. Graham Williams, very flatteringly – even the day before we recorded the very last scene – said 'Come on, we could easily have you dive into the TARDIS. You don't have to go off and marry him. Please can you stay?' It was very sweet of him, but I'd already accepted the part of Portia down at Bristol . . . So I was already on my way.

"But I think they thought I'd change my mind. They gave me no scene with the character I was supposed to be in love with. No scenes to fall in love, or get anything going! I mean, there were enough barbarians in this story to have married me off to one of my own type. Why did I end up with a prissy Time Lord guard . . . I got on terribly well with the actor. He was a very religious man, I remember."

John Leeson's diligence as K9 in rehearsals was usurped for Leela's last scene. Louise elaborates . . .

"I remember my dog, Bozy, came into the rehearsals. You see dogs weren't allowed in the rehearsal rooms, but by that time K9 hadn't yet hit the screens, so I just pretended to the people on the door that Bozy was playing K9. He was a very obedient little dog. He stood in on the rehearsal of the 'Will he be lonely?' line. When John did the line 'Insufficient data, Mistress,' Bozy was looking up at me and lifted up his paw and plonked it on me. It was a real tear-jerking moment."

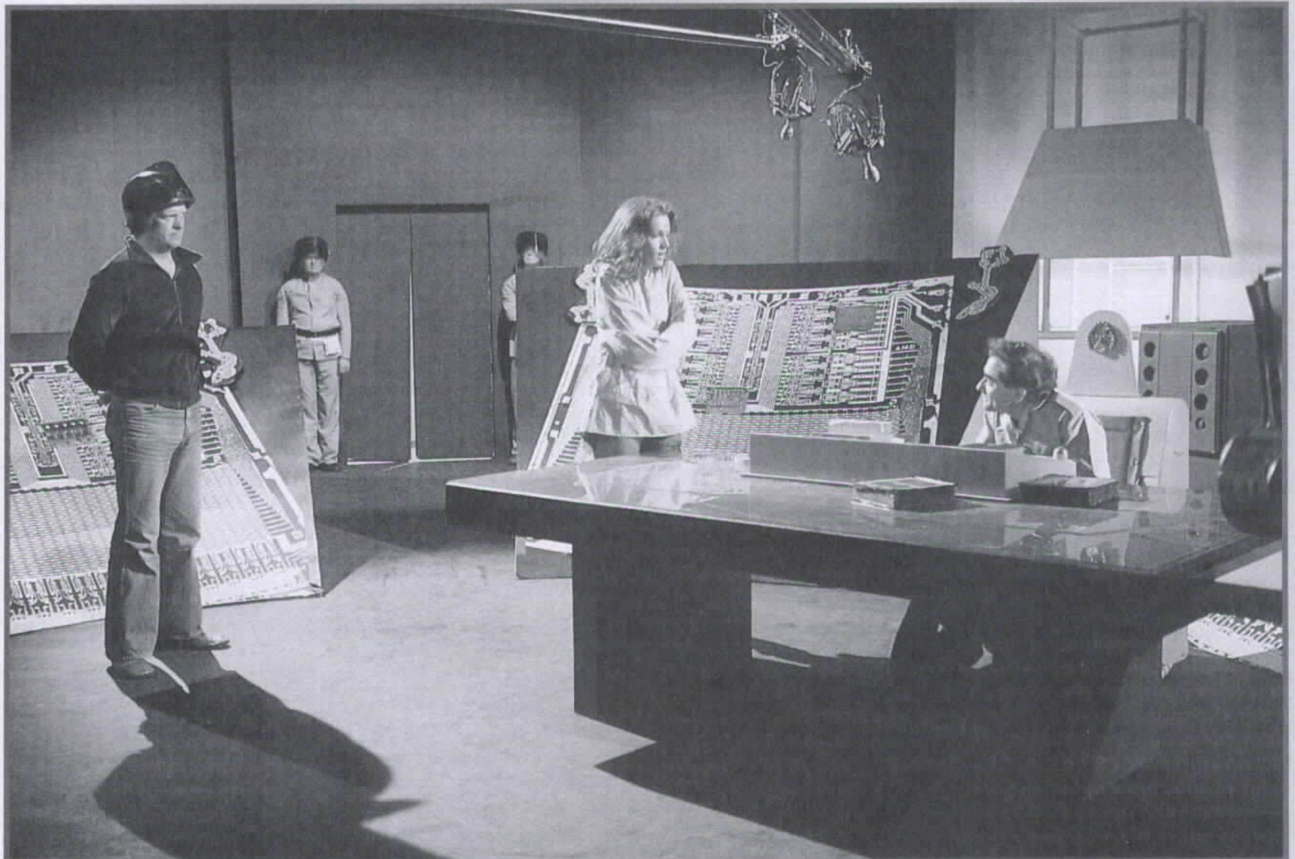
EMBARRASSING RETURN

When *Doctor Who*'s next producer, John Nathan-Turner, was looking into ways of achieving the change-over from the longest-running and arguably most successful Doctor to a, hopefully, worthy successor, he considered an unprecedented option.

"When I was asked to go back into *Doctor Who*," Louise casually drops into the conversation, "John Nathan-Turner rang me up and said would I come and meet him.

"I knew he'd just become a producer, so I thought 'Ooh, I'm going to head my own tv series finally'. But I hadn't been back to the BBC for eighteen months, and I swanned around the bar going 'Hello, darling!' to everyone, because I couldn't remember everyone's names, and a cameraman tapped me on the shoulder and said 'Did you know your dress is tucked into your knickers?' And I'd been there, well, I don't know how long really. That was all a bit horrid.

"Anyway, John wanted Leela to come back for the episode in which Tom left and to go through the next series with the new Doctor. I said I'd come in for one, then probably two of the next season, but I didn't want to do a whole ►



Its mixture of Marxist philosophy and humour makes *The Sun Makers* stand out for Louise, seen here in rehearsal with Henry Woolf as The Collector. Photo © BBC

Despite wearing Mini Ha-Ha's off-cuts, Louise Jameson found Leela's return in *Dimensions in Time* a great deal of fun. Photo © Mike Tucker

◄ year. He wanted, for the fans, something they were familiar with to smooth over the change of the two Doctors."

FUTURE *WHO*

And there have been two changes since that time. The question is, will there ever be any more Doctors?

"I think it should come back, almost in its original format. Obviously there's greater technology thirty years on, but . . . for example my kids loved the one that went out on *Children in Need*, so I think there's a whole generation out there waiting for it. I think it would be brilliant if it came back."

Call me an old cynic, but that sounds like a 'press release' type of answer. Challenging Louise on it with the 'subtle' question "You're just saying that, aren't you?" I'm totally disarmed by her direct honesty.

"I promise you I'm not just saying that. I think that children's television is so sophisticated nowadays, and there's such fast editing that the sensuality and the artistic value of the stuff that goes out on television is not really appreciated by this upcoming generation. I think if we could just go back to slightly longer scenes, more of a moral in the tale, some clever camera work instead of just clever special effects. Effects have their place, I'm not knocking them, but I think a lot can be said by the angle of a camera or the swoop of a shot – and I think that's being wasted with the modern day fast-fast editing."

But if *Doctor Who* is to return, how should it tackle the two headline-grabbing 'sticks' with which it has traditionally been beaten such as sex*ism* and violence . . .

"There's nothing to say the Doctor can't be a woman," Louise says. I inform her that I've just heard thousands of fans having a coronary at the thought. She smiles, knowingly, "but I think there are other possible solutions to the programme being sexist. I think Leela was riding the crest of the feminist wave in the mid-Seventies. That process could go further. For example, the teacher/pupil relationship between the Doctor and the companion could change to the companion teaching the Doctor one or two things. But I'm sure that the spirit of the time in which a script is being written rubs off onto the script. I think a *Doctor Who* script written in the Nineties is somehow going to reflect the way society has changed its attitude to women. The change isn't fast enough, but it is changing."

With that in mind, I plunge into one of those daft 'What if?' questions. Louise rescues me by giving a very intelligent answer . . . If you could go back and restructure the character of Leela with hindsight, what would you change?

"I would like to see her intelligence exploited more. I don't mean necessarily her education, but the fact that she really did have a good head on her shoulders. I would like to have controlled more of the action, and not just be looking over Tom's shoulder the whole time. But then I moved on to *Bergerac*, and I was behind John Nettles' shoulder the whole time. This isn't the fault of either actor, it's that society decrees there's a female sidekick."

Leela and the Doctor (Tom Baker) prepare to meet *The Face of Evil*. Photo © Mat Irvine

With the sex out of the way, how about some violence? Louise says she simply cannot watch it. How does this square with the reputation of her earlier, Hinchcliffe/Holmes gothic era, episodes in *Doctor Who*?

"I don't consider that was violence that was going to make you want to throw up. Also, there was always a reason there. I don't think it was ever gratuitous. I might be wrong. I'd have to watch them all right the way through again. Maybe if I was offered the part now I would have serious doubts about it. But it was basically children's entertainment and the audience was kept safe watching it. I don't think the audience ever felt threatened or invaded by *Doctor Who*."

On the subject of audience reaction to the series, Louise brings in evidence from her return to the series.

"You know the *Children in Need* episode I did? Well, here's something that illustrates that it's a different generation watching now . . . A little girl came up to me and said 'Why did you get into that funny blue box?' She didn't know it was supposed to be bigger on the inside than on the outside. To her, it was just a funny blue box. I had to explain that it was a kind of rocket. They need a much more logical explanation."

Since we're on the subject of *Dimensions in Time*, I decide to ask a suitably intellectual question. Wasn't Louise wearing Mini Ha-Ha's costume in that?

Luckily for me, Louise bursts out laughing. "You didn't see the thing they originally gave me. It was like a sack! 'Will you wear your skin thing?' they asked. 'No,' I said. 'Two children on, I'm not going to get back into that leather leotard.' So they gave me this thing that went literally from my shoulder to my ankle and it made me look like a lump of potatoes. So they cut it about and took bits out, and I brought in my false hair-piece, and that's what we ended up with. It was very frustrating to do."

Was it in any way similar to her experiences on the series back in the mid Seventies? "Again, I didn't know what I was talking about!" she laughs. "I hadn't had time to read the whole script. Sylvester had done the opening night of a play the night before, so he'd had about five hours' kip and was exhausted. So we just battled through bravely, doing 'What is it, Doctor?' acting. When in doubt, you just get through it loud and quick.

"Was it only eight minutes per episode?" she gasps, incredulous. "The script was enormous! They must have cut a lot."

EVEN STRANGER

Louise's most recent return to a series of possible interest to *Doctor Who* fans is her appearance in the latest Bill Baggs *Stranger* video *The Terror Game*. "I thought the story of *The Terror Game* came from the characters, which is quite rare with science-fiction. It was a lot of fun to work on, even though we were filming very fast and I was freezing cold."

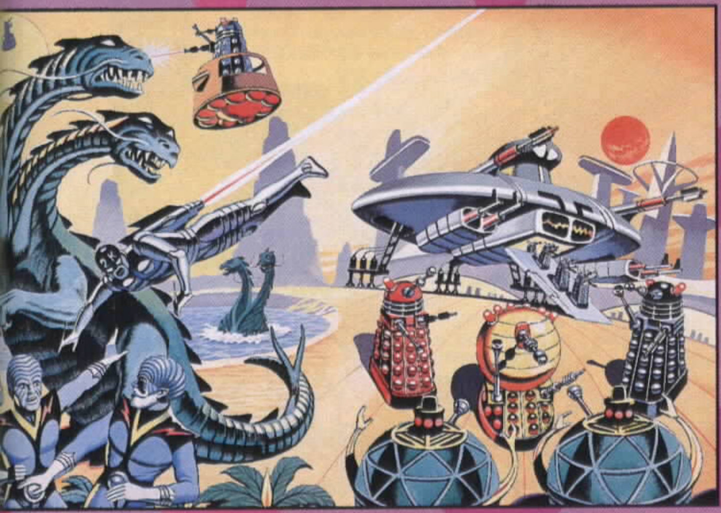
As for Louise's future, her objectives are clear. "I would like to front a series of my own at some point, and I would like to take a major lead in a film – neither of which I have done. I've done lots of major leads on stage, but there just aren't the parts going for women. Give me the script, and I'll come up with the goods."

For some time now, Louise has been involved in charity work for Romanian children. She has been instrumental in setting up a fund which supplies money directly to the Casa de Copii Prescolari orphanage, which houses one-hundred and eleven children. Nothing is diverted into administration or fringe activities. To help out with this very worthy cause, all you have to do is send money to HOPE, National Westminster 4 Bank, 166 Camden High Street, London NW1 ON5. Cheques and POs payable to HOPE.

◆

TWO GRAPHIC ALBUMS FROM THE DOCTOR WHO MAGAZINE STABLE THIS SUMMER!

THE DALEK CHRONICLES



From their genesis on the planet Skaro, to their preparations for invading Earth. From their discovery of space flight to their war with the Mechanoids . . .

All 104 instalments of *Terry Nation's The Daleks,* David Whitaker's classic Sixties comic strip brought together in one graphic album.

Full colour throughout, with a brand new cover painting by *The Daleks* artist Ron Turner.

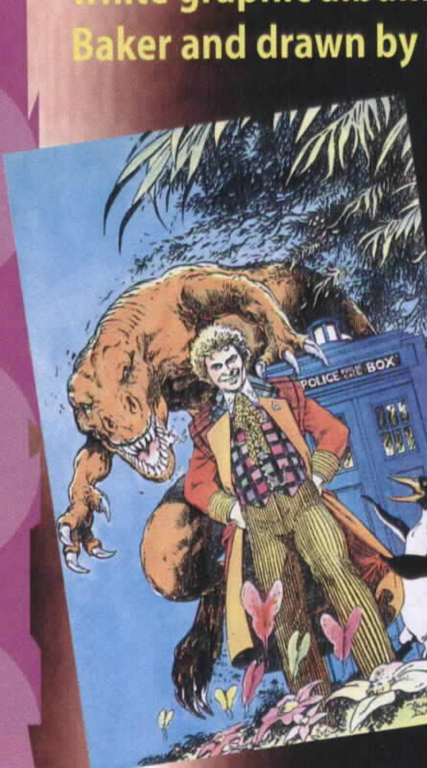
Coming this July – from Marvel Comics' Doctor Who Magazine.
£3.99

DOCTOR WHO™

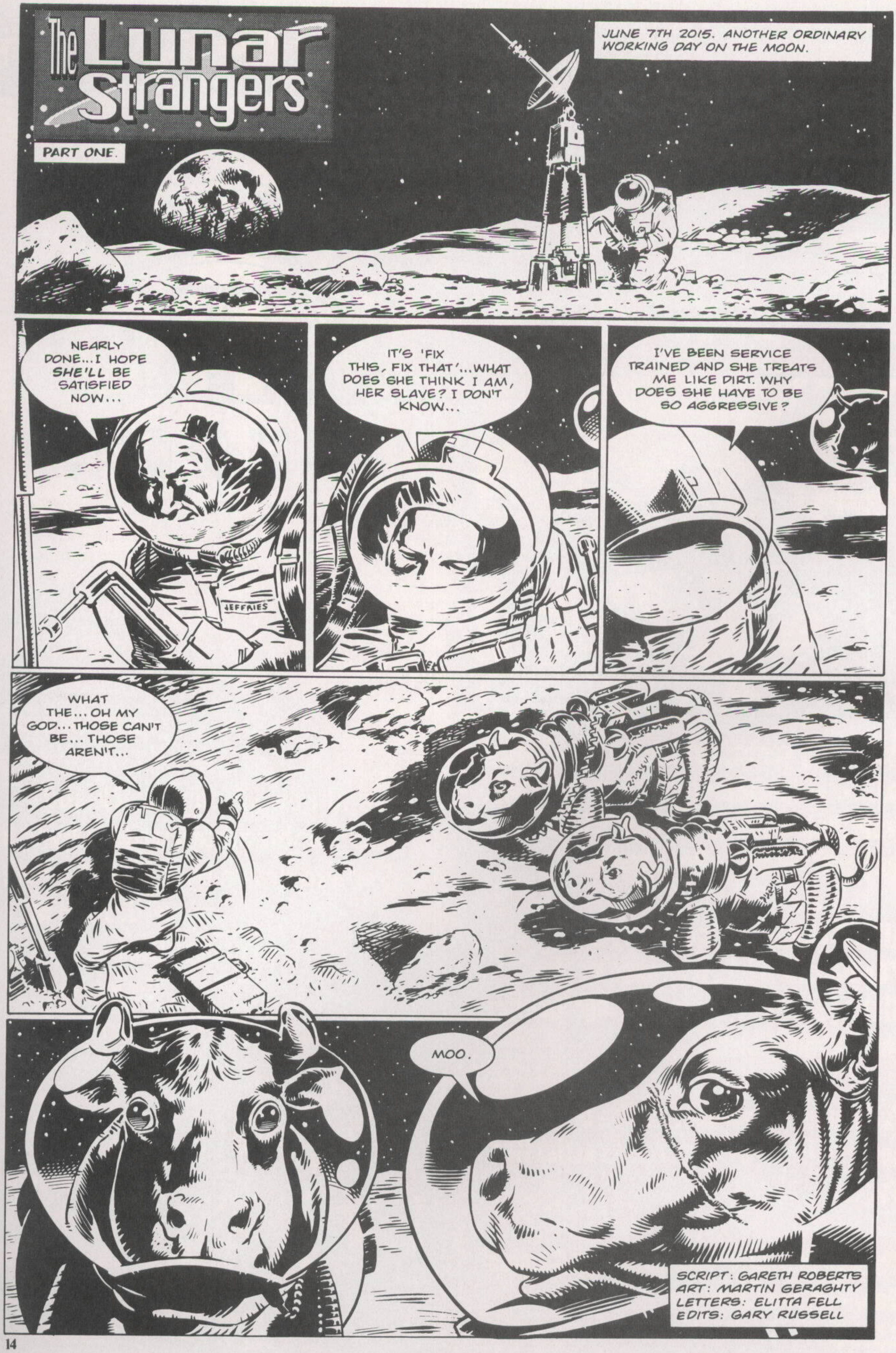
THE AGE OF CHAOS

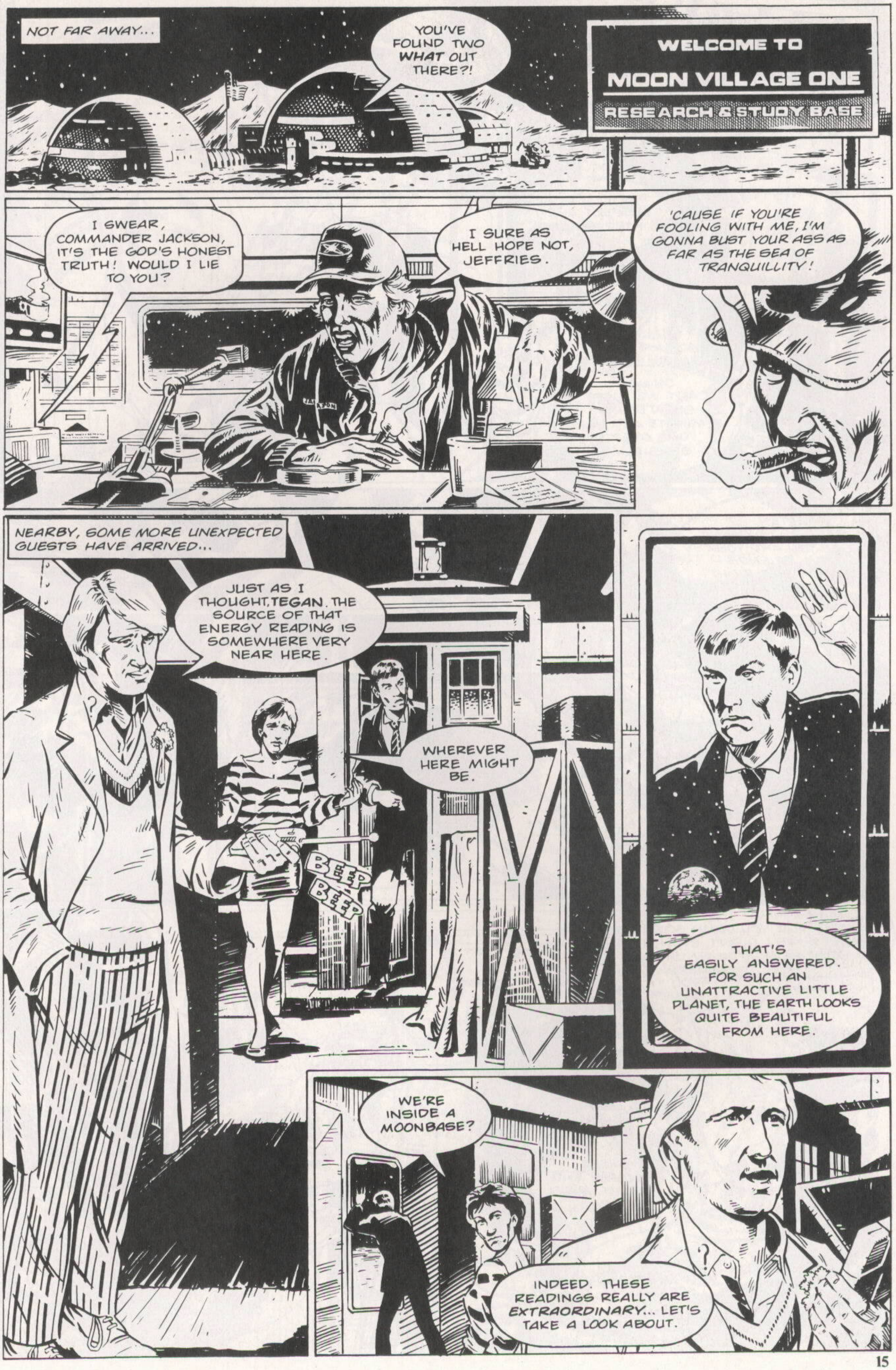
The Sixth Doctor is on a fact-finding mission for Peri Brown's family on Krontep. He faces treachery, dangers, legendary monsters . . . and that's before his quest has even begun! Frobisher's none-too-happy either – he just wanted to go fishing!

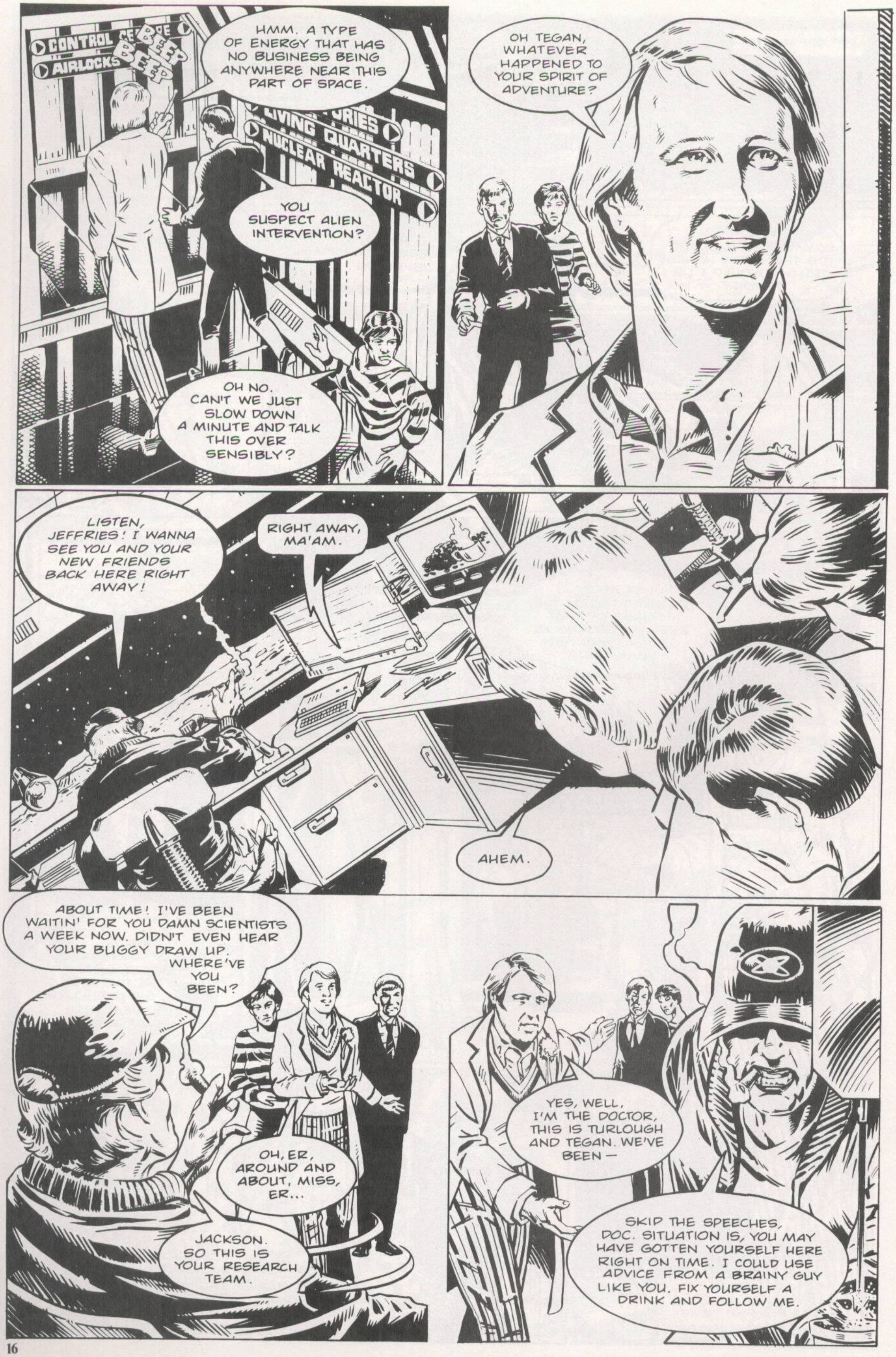
A brand-new 92-page black-and-white graphic album written by Colin Baker and drawn by Barrie Mitchell, with John M Burns. Cover by Alan Davis.

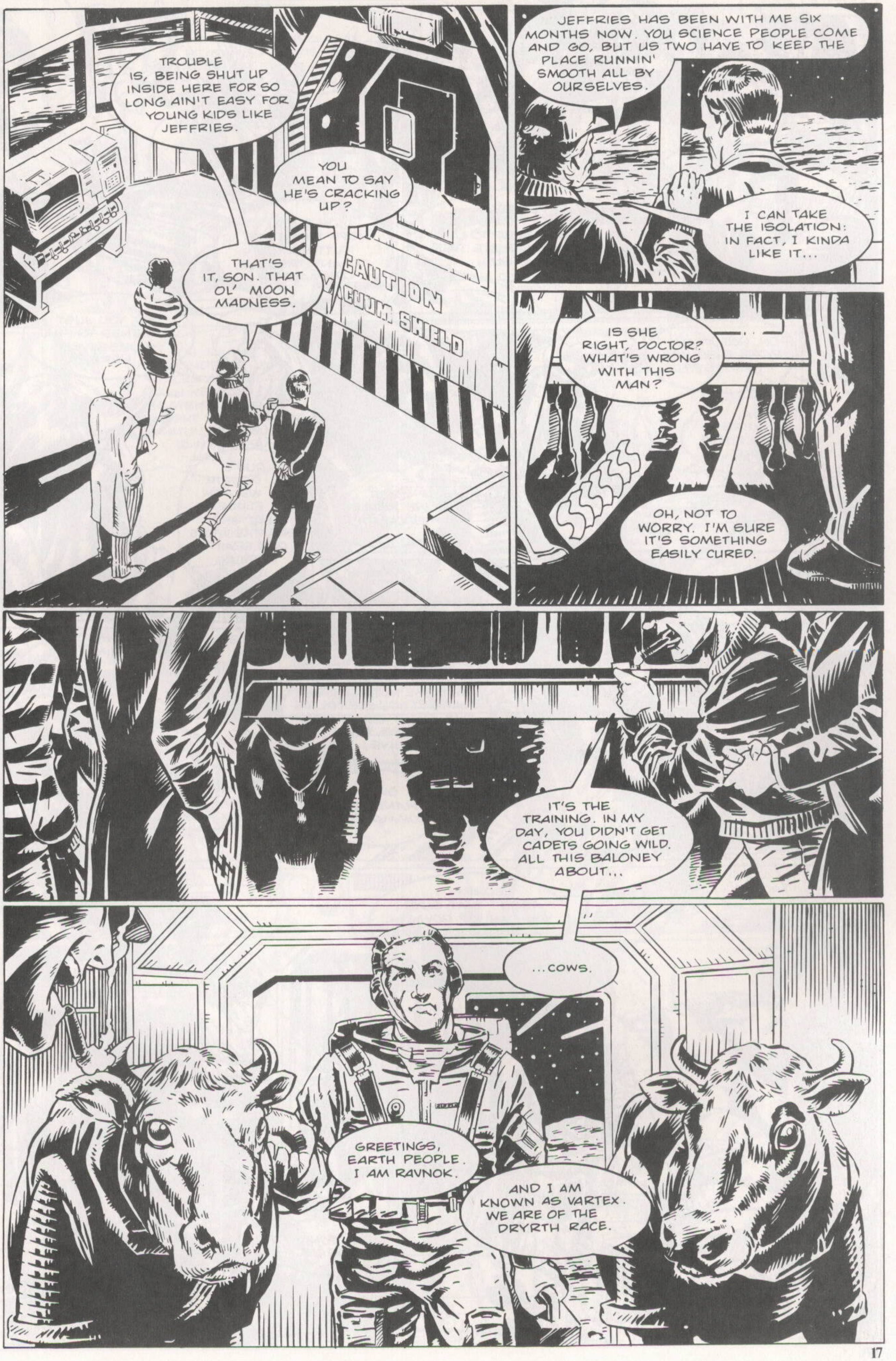


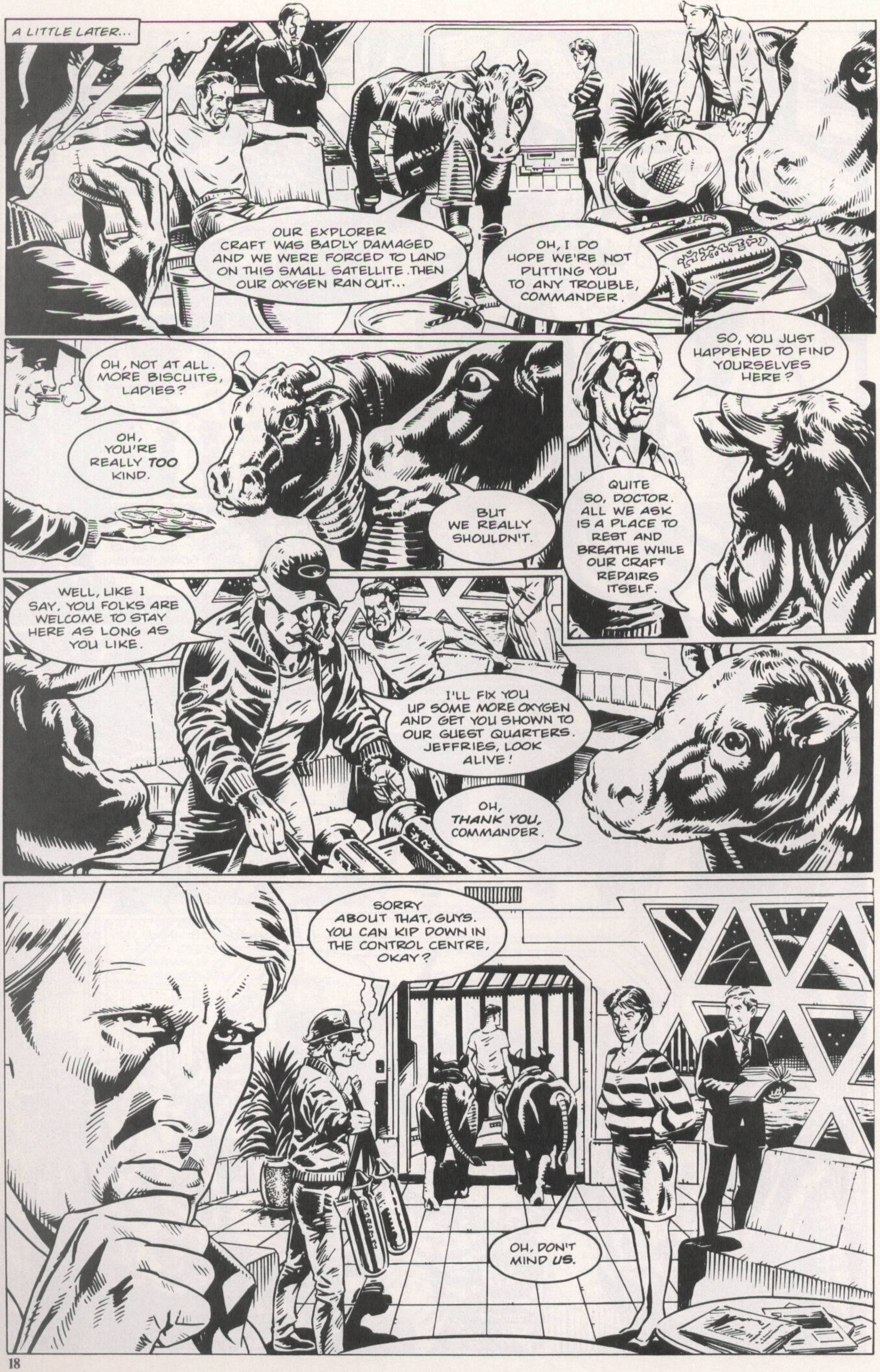
Coming this September – from Marvel Comics' Doctor Who Magazine.
£3.99

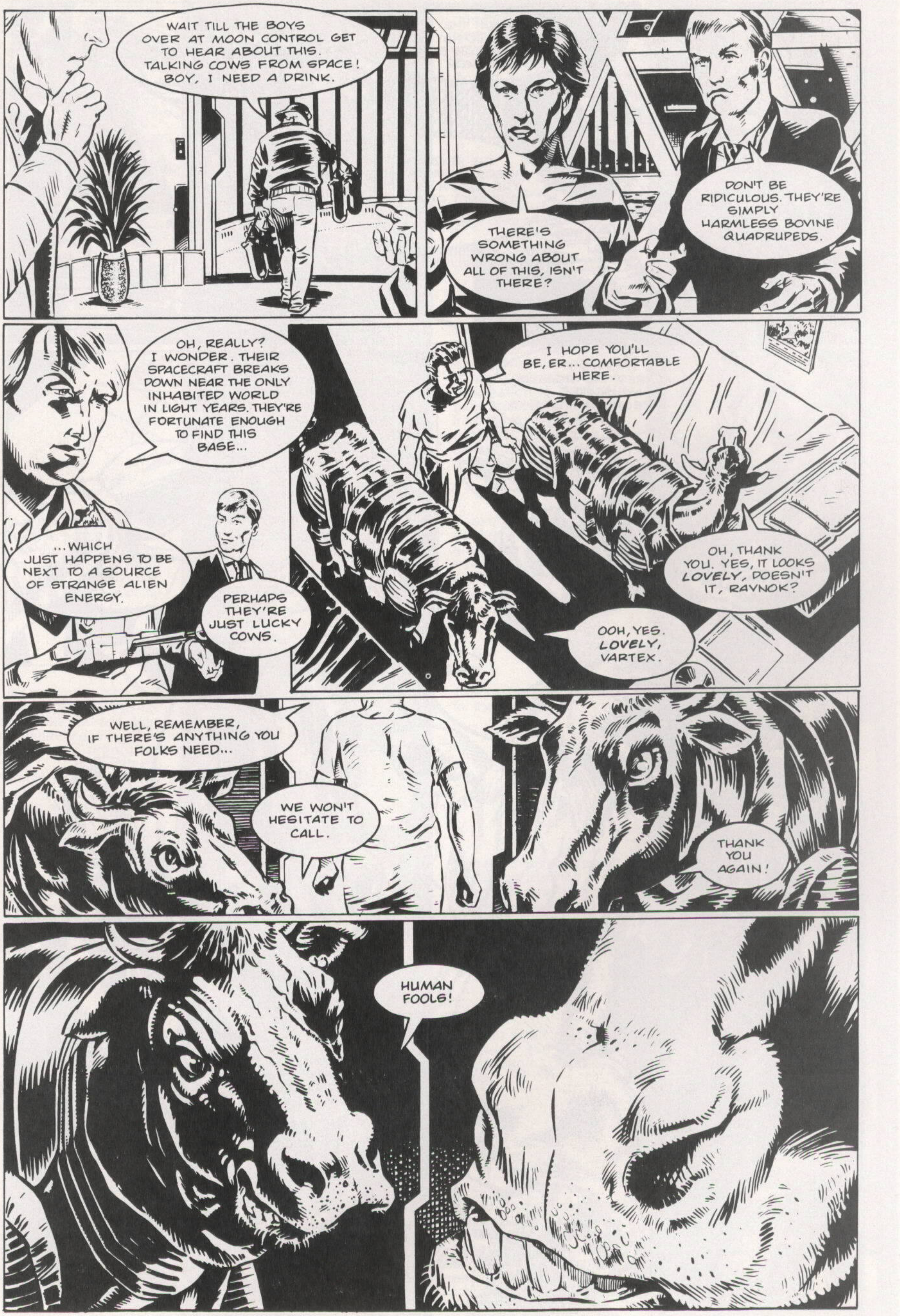

The Lunar Strangers
PART ONE.
JUNE 7TH 2015. ANOTHER ORDINARY WORKING DAY ON THE MOON.
NEARLY DONE...I HOPE SHE'LL BE SATISFIED NOW...
JEFFRIES
IT'S 'FIX THIS, FIX THAT'...WHAT DOES SHE THINK I AM, HER SLAVE? I DON'T KNOW...
I'VE BEEN SERVICE TRAINED AND SHE TREATS ME LIKE DIRT. WHY DOES SHE HAVE TO BE SO AGGRESSIVE?
WHAT THE... OH MY GOD... THOSE CAN'T BE... THOSE AREN'T...
MOO.
SCRIPT: GARETH ROBERTS
ART: MARTIN GERAGHTY
LETTERS: ELITTA FELL
EDITS: GARY RUSSELL

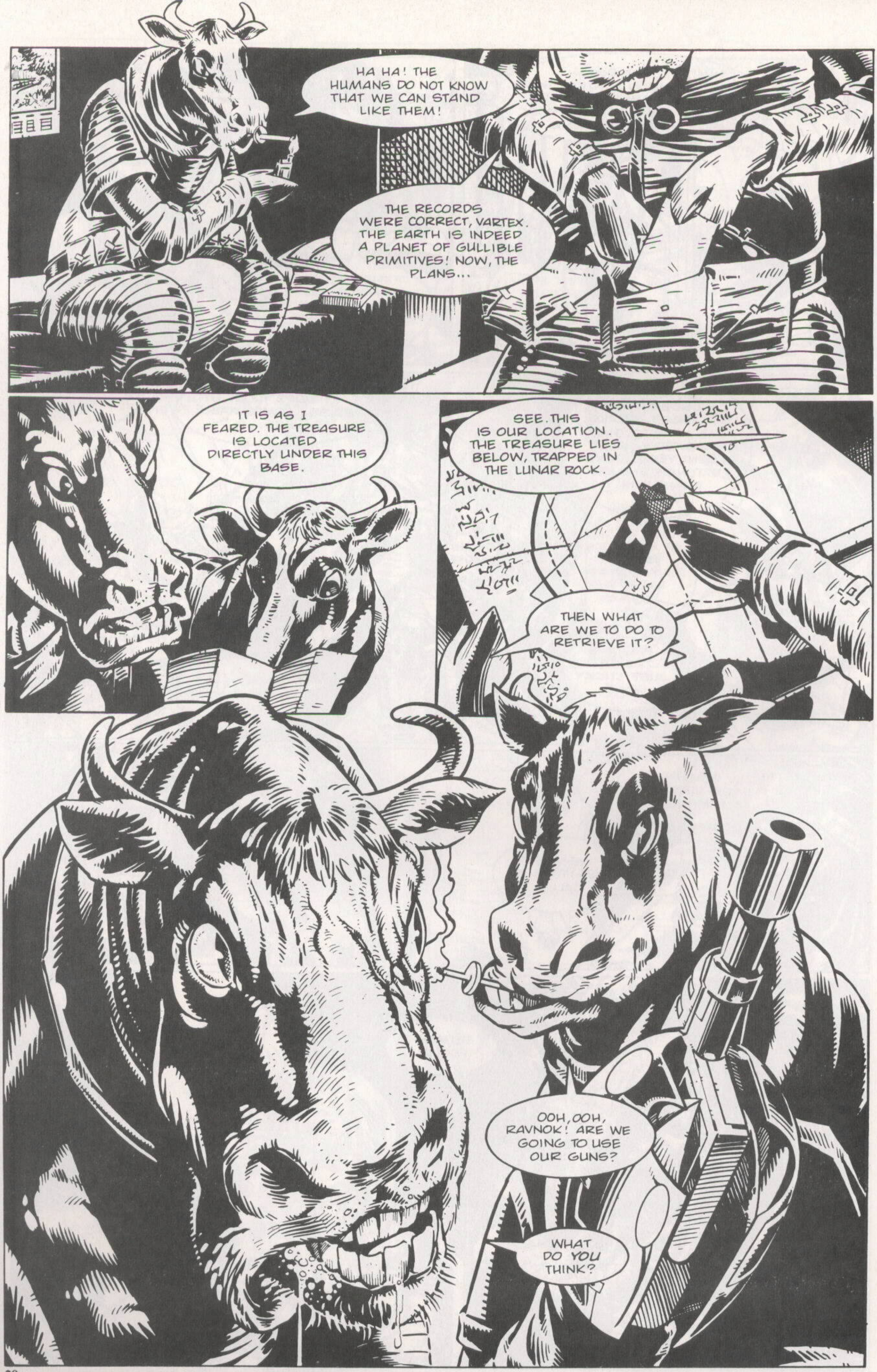

NOT FAR AWAY...
YOU'VE FOUND TWO WHAT OUT THERE?!
WELCOME TO
MOON VILLAGE ONE
RESEARCH & STUDY BASE
I SWEAR, COMMANDER JACKSON, IT'S THE GOD'S HONEST TRUTH! WOULD I LIE TO YOU?
I SURE AS HELL HOPE NOT, JEFFRIES.
'CAUSE IF YOU'RE FOOLING WITH ME, I'M GONNA BUST YOUR ASS AS FAR AS THE SEA OF TRANQUILLITY!
NEARBY, SOME MORE UNEXPECTED GUESTS HAVE ARRIVED...
JUST AS I THOUGHT, TEGAN. THE SOURCE OF THAT ENERGY READING IS SOMEWHERE VERY NEAR HERE.
BEEP BEEP
WHEREVER HERE MIGHT BE.
THAT'S EASILY ANSWERED. FOR SUCH AN UNATTRACTIVE LITTLE PLANET, THE EARTH LOOKS QUITE BEAUTIFUL FROM HERE.
WE'RE INSIDE A MOONBASE?
INDEED. THESE READINGS REALLY ARE EXTRAORDINARY... LET'S TAKE A LOOK ABOUT.


CONTROL CE
AIRLOCKS
BEEP BEEP
HMM. A TYPE OF ENERGY THAT HAS NO BUSINESS BEING ANYWHERE NEAR THIS PART OF SPACE.
ORIES
LIVING QUARTERS
NUCLEAR REACTOR
YOU SUSPECT ALIEN INTERVENTION?
OH NO. CAN'T WE JUST SLOW DOWN A MINUTE AND TALK THIS OVER SENSIBLY?
OH TEGAN, WHATEVER HAPPENED TO YOUR SPIRIT OF ADVENTURE?
LISTEN, JEFFRIES! I WANNA SEE YOU AND YOUR NEW FRIENDS BACK HERE RIGHT AWAY!
RIGHT AWAY, MA'AM.
AHEM.
ABOUT TIME! I'VE BEEN WAITIN' FOR YOU DAMN SCIENTISTS A WEEK NOW. DIDN'T EVEN HEAR YOUR BUGGY DRAW UP. WHERE'VE YOU BEEN?
OH, ER, AROUND AND ABOUT, MISS, ER...
JACKSON. SO THIS IS YOUR RESEARCH TEAM.
YES, WELL, I'M THE DOCTOR, THIS IS TURLOUGH AND TEGAN. WE'VE BEEN —
SKIP THE SPEECHES, DOC. SITUATION IS, YOU MAY HAVE GOTTEN YOURSELF HERE RIGHT ON TIME. I COULD USE ADVICE FROM A BRAINY GUY LIKE YOU. FIX YOURSELF A DRINK AND FOLLOW ME.


TROUBLE IS, BEING SHUT UP INSIDE HERE FOR SO LONG AIN'T EASY FOR YOUNG KIDS LIKE JEFFRIES.
YOU MEAN TO SAY HE'S CRACKING UP?
THAT'S IT, SON. THAT OL' MOON MADNESS.
CAUTION
VACUUM SHIELD
JEFFRIES HAS BEEN WITH ME SIX MONTHS NOW. YOU SCIENCE PEOPLE COME AND GO, BUT US TWO HAVE TO KEEP THE PLACE RUNNIN' SMOOTH ALL BY OURSELVES.
I CAN TAKE THE ISOLATION: IN FACT, I KINDA LIKE IT...
IS SHE RIGHT, DOCTOR? WHAT'S WRONG WITH THIS MAN?
OH, NOT TO WORRY. I'M SURE IT'S SOMETHING EASILY CURED.
IT'S THE TRAINING. IN MY DAY, YOU DIDN'T GET CADETS GOING WILD. ALL THIS BALONEY ABOUT...
...COWS.
GREETINGS, EARTH PEOPLE. I AM RAVNOK.
AND I AM KNOWN AS VARTEX. WE ARE OF THE DRYRTH RACE.


A LITTLE LATER...
OUR EXPLORER CRAFT WAS BADLY DAMAGED AND WE WERE FORCED TO LAND ON THIS SMALL SATELLITE. THEN OUR OXYGEN RAN OUT...
OH, I DO HOPE WE'RE NOT PUTTING YOU TO ANY TROUBLE, COMMANDER.
OH, NOT AT ALL. MORE BISCUITS, LADIES?
OH, YOU'RE REALLY **TOO** KIND.
BUT WE REALLY SHOULDN'T.
SO, YOU JUST HAPPENED TO FIND YOURSELVES HERE?
QUITE SO, DOCTOR. ALL WE ASK IS A PLACE TO REST AND BREATHE WHILE OUR CRAFT REPAIRS ITSELF.
WELL, LIKE I SAY, YOU FOLKS ARE WELCOME TO STAY HERE AS LONG AS YOU LIKE.
I'LL FIX YOU UP SOME MORE OXYGEN AND GET YOU SHOWN TO OUR GUEST QUARTERS. JEFFRIES, LOOK ALIVE!
OH, ***THANK YOU,*** COMMANDER.
SORRY ABOUT THAT, GUYS. YOU CAN KIP DOWN IN THE CONTROL CENTRE, OKAY?
OH, DON'T MIND ***US***.


WAIT TILL THE BOYS OVER AT MOON CONTROL GET TO HEAR ABOUT THIS. TALKING COWS FROM SPACE! BOY, I NEED A DRINK.
THERE'S SOMETHING WRONG ABOUT ALL OF THIS, ISN'T THERE?
DON'T BE RIDICULOUS. THEY'RE SIMPLY HARMLESS BOVINE QUADRUPEDS.
OH, REALLY? I WONDER. THEIR SPACECRAFT BREAKS DOWN NEAR THE ONLY INHABITED WORLD IN LIGHT YEARS. THEY'RE FORTUNATE ENOUGH TO FIND THIS BASE...
...WHICH JUST HAPPENS TO BE NEXT TO A SOURCE OF STRANGE ALIEN ENERGY.
PERHAPS THEY'RE JUST LUCKY COWS.
I HOPE YOU'LL BE, ER... COMFORTABLE HERE.
OH, THANK YOU. YES, IT LOOKS LOVELY, DOESN'T IT, RAVNOK?
OOH, YES. LOVELY, VARTEX.
WELL, REMEMBER, IF THERE'S ANYTHING YOU FOLKS NEED...
WE WON'T HESITATE TO CALL.
THANK YOU AGAIN!
HUMAN FOOLS!


HA HA! THE HUMANS DO NOT KNOW THAT WE CAN STAND LIKE THEM!
THE RECORDS WERE CORRECT, VARTEX. THE EARTH IS INDEED A PLANET OF GULLIBLE PRIMITIVES! NOW, THE PLANS...
IT IS AS I FEARED. THE TREASURE IS LOCATED DIRECTLY UNDER THIS BASE.
SEE. THIS IS OUR LOCATION. THE TREASURE LIES BELOW, TRAPPED IN THE LUNAR ROCK.
THEN WHAT ARE WE TO DO TO RETRIEVE IT?
OOH, OOH, RAVNOK! ARE WE GOING TO USE OUR GUNS?
WHAT DO *YOU* THINK?

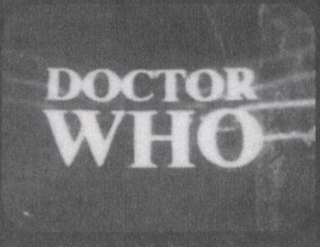
THE WHEEL IN SPACE

EPISODE 4

by
David Whitaker, from
a story by Kit Pedler

directed by
Tristan de Vere Cole

transmitted
18th May 1968

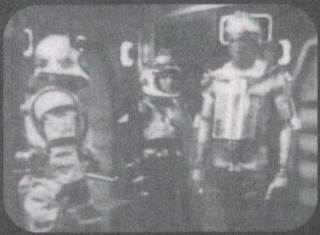


THE WHEEL IN SPACE

"The Cybermen are threatening this space Wheel," insists the Doctor. Jarvis Bennett remains incredulous, reluctant to even believe the existence of the alien menace.

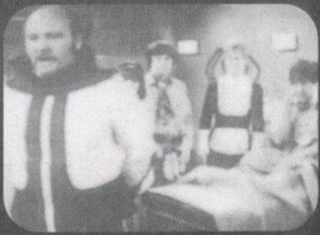
"They were once men," the Doctor explains, "human beings, like yourself, from the planet Mondas. Now they're more robot than man . . . They're ruthless inhuman killers!" Bennett greets his concern with mocking laughter.

On the *Silver Carrier*, the hypnotised Laleham and Vallance receive their instructions from the Cybermen. "You will ferry us to the Wheel. Inside the Wheel you will help us."



The Cybermen climb into an empty crate and the two men duly fit false bottoms. They then stack Bernalium rods above the prostrate Cybermen.

"Nothing just comes in and out of this Wheel," snaps Jarvis. "What do you think this is – a jet heliport?" As the increasing pressure begins to show on the frantic man's face, he storms out.



"Jarvis was right about one thing, Doctor," says Gemma, "these Cybermen of yours can't just walk into the Wheel you know." The Doctor is careful not to underestimate his old foes. "They will find a way . . ."

Meanwhile, Laleham and Vallance spacewalk back to the Wheel, trailing the large crate behind them.

Enrico now mans the communications console, and transmits advance weather information to Earth. He then receives a message from the survey party, who requests an airlock for themselves and their new-found Bernalium.

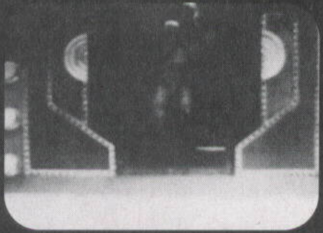
Tanya asks Jarvis for clearance. He immediately grants it, overjoyed at the news of the crewmen's timely discovery.

The loading bay is cleared for their arrival.

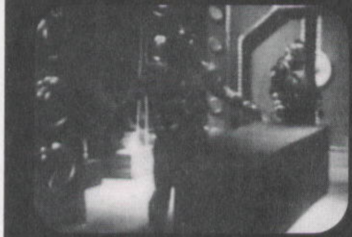
Gemma takes the responsibility for allowing Bill to leave his quarters. He joins the Doctor, Jamie and Zoe in examining the x-ray of the Cybermat, confirming it is identical to the 'creature' he encountered earlier.

"It's an alien machine," intones the Doctor. "Destructive. Capable of killing."

Zoe decides to continue her meteorite calculations. On learning of the Wheel's other space defences, the Doctor becomes curious about the Cybermat's real motives for destroying the Bernalium.



Laleham and Vallance's spacewalk nears its end. Bringing the large crate with them, they go through the loading bay doors . . .



. . . and enter the Wheel with their deadly cargo.

Zoe records her data calculations from the control complex display.

And makes no attempt to hide her irritation at Jamie's enthusiastic interruptions.

Leo Ryan, Flannigan and another crewman attempt to effect repairs to the damaged x-ray laser.

Leo's colleagues are given a break as Jarvis and Bill arrive. "I'm giving you Bill Duggan," Jarvis tells Leo. "No reason why he can't make himself useful."

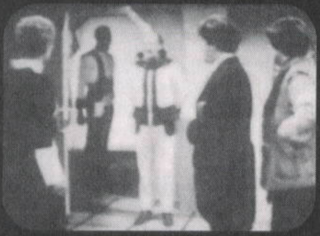
He leaves Leo and Bill to their work, but fatigue gets the better of the Australian. Bill continues the work with Chang.

The Doctor talks to Gemma about her past, and they share their concern over Jarvis Bennett's mental health.

"One does wonder what a man like that will do when faced with a problem for which he has no solution."

Jarvis meanwhile arouses silent suspicions about his behaviour from Tanya as he breezes through the Wheel . . .

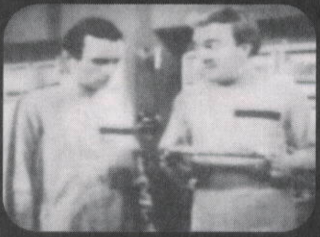
. . . on his way to the medical unit.



Much to Gemma's alarm, the Doctor decides to get up. "Gemma, be reasonable," he pleads. "I know the dangers. The Cybermen need to colonise. They must have the treasures of Earth." The abrupt arrival of Jarvis soon curtails the argument.

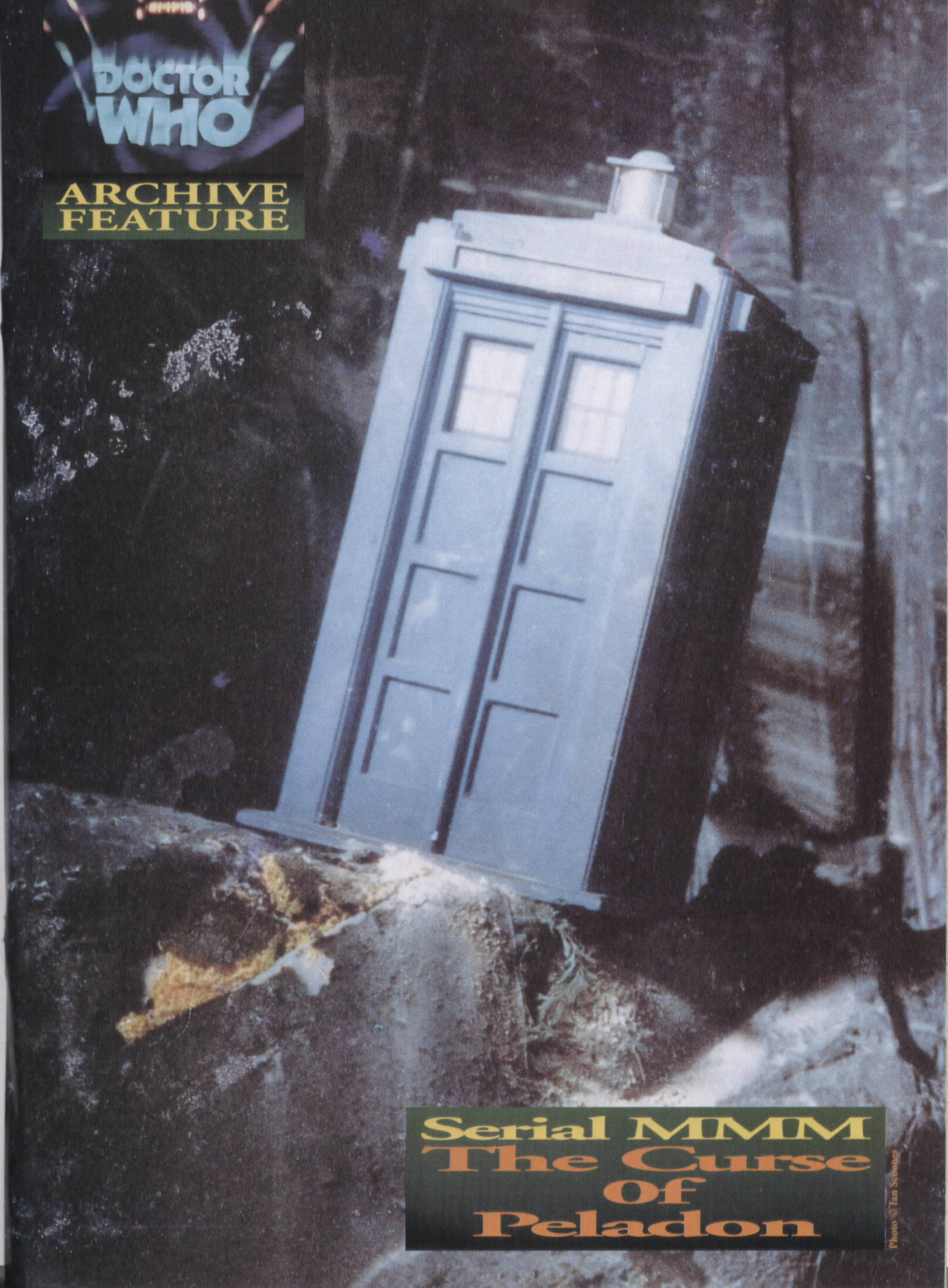
Jarvis cheerily greets the Doctor and even suggests he gets someone to show him round the Wheel. Brushing aside Gemma's concerns about the *Silver Carrier* he adopts the Doctor's idea that the guard outside would make a suitable guide.

The strangely distant controller then begins talking to himself, eventually agreeing with his own conclusions about his tiredness. He retires to get some sleep, leaving the others shocked and confused about his behaviour.



In the power room Bill comes to the conclusion that their Bernalium rods have been ruined. He sends Chang to the loading bay to collect a dozen of the rods Laleham and Vallance retrieved from the *Silver Carrier*.

The loading bay is seemingly deserted as Chang descends a ladder to examine the opened Bernalium boxes. However, the open crate with an obviously false bottom soon diverts his curiosity.



ARCHIVE FEATURE

Serial MMMM
The Curse Of Peladon

Photo © Ian Scoones

EPISODE ONE (drn: 24'32")

In the royal throne room of the citadel, perched on a storm-lashed clifftop on the planet Peladon, the young King Peladon hears of the arrival of delegates from the Galactic Federation. The delegates are part of a committee of assessment called to decide if the primitive world can enter the Federation. King Peladon's two advisers are divided over the subject. Chancellor Torbis supports Peladon's aims to join the Federation, but Hepesh, the High Priest, feels that the King's decision will bring down on them the curse of Aggedor. Moments later, a huge beast kills Torbis in the citadel corridors, and the King's mute bodyguard, Grun, indicates it was indeed the mythical royal beast: Aggedor.

The TARDIS arrives on a ledge further down the cliff during a test flight, and shortly after the Doctor and Jo Grant leave it, the police box falls into the canyon below. Scaling the mountain-side, the pair gain entrance to a series of tunnels leading past a temple dedicated to Aggedor. Via a secret doorway they enter the citadel itself. Before the pair are captured by palace guards, they see a figure that the Doctor recognises only too well as a Martian Ice Warrior.

The Doctor and Jo are taken to the throne room where it is assumed that the Doctor is the Federation's chairman delegate from Earth and that the assessment can now begin. Jo is forced to pass herself off as 'Princess Josephine of Tardis' (since only females of royal blood are allowed in the throne room), and King Peladon finds her very attractive. The other aliens present at the conference are nervous hermaphrodite hexapod Alpha Centauri, a creature in a mobile life support system called Arcturus plus Lord Izlyr of Mars and his sub-delegate aide, Ssorg. The delegates are concerned by the death of Torbis, but Peladon pacifies them. As they leave the throne room, Grun has made his way to a balcony over the door and pushes a granite statue of Aggedor down on the party . . .

EPISODE TWO (drn: 24'33")

The Doctor's quick reactions saves the life of himself, Izlyr and the other delegates as they hurl themselves aside. Hepesh declares that this is the spirit of Aggedor invoking the ancient curse, but Peladon is determined to continue. Jo investigates the balcony and finds a device which the Doctor identifies as the trisillicate key of an Ice Warrior spaceship. Peladon reveals his affection for Jo, but she suspects that he merely wants a political ally within the Federation.

The Doctor and Jo are considering the situation in their room when an alarm sounds, and they find an agitated Arcturus in the delegates' conference room. The servo-junction unit of the alien's life support system has been taken, and the Doctor suspects the Martians. After the Doctor has by-passed the unit, Jo goes to search Izlyr's quarters and finds the missing equipment. She is found by Ssorg, who locks her in the room but, by climbing out of the window and along the citadel ledge, she escapes.

Hepesh orders Grun to kill the Doctor, and the mute bodyguard lures the Doctor through the secret doorway back into the tunnels. Jo meanwhile glimpses the real Aggedor creature in the citadel corridors, and flees into the hands of Izlyr and Ssorg, who explain that the attack on Arcturus would not have been fatal. They claim that the unit was planted in their room and Izlyr explains to Jo that the Martians long ago ceased to be the race of warriors the Doctor previously encountered.

The Doctor finds himself fleeing from Aggedor in the tunnels, and ends up in the temple. Here he is seized by Hepesh and Grun and taken before Peladon, accused of sacrilege of the holy of holies. Peladon says that the only punishment for such a crime is death . . .

EPISODE THREE (drn: 24'21")

Jo and the delegates are aghast at the King's decision, but Federation law means that they cannot interfere. Peladon admits there is one alternative: trial by combat – next morning, in a pit beneath the citadel, the Doctor must fight his champion, Grun. The King cannot change matters, even for Jo, but then asks the 'princess' to marry him. The Doctor is taken to his room, where Hepesh – eager to see his departure – gives him a map of how to reach the TARDIS, (which Hepesh claims has been recovered from the gorge), and says that Jo can leave with him. Hepesh lets slip that he does not stand alone in his aims to stop the acceptance of Peladon by the Federation.

Jo is furious that neither Centauri nor Arcturus will not help the Doctor, but finds support coming from Izlyr and Ssorg. The Doctor saved Izlyr's life when the statue fell, and now Izlyr will save his. They plan to help the Doctor escape, but the Doctor has already entered the catacombs, and soon encounters Aggedor. He is able to hypnotise and tame the beast using a spinning mirror, until Jo arrives and the creature flees.

The Doctor and Jo return to the citadel to tell Peladon about the secret passages and the existence of Aggedor, but the King is sceptical about the mythical beast. The trial by combat goes ahead the next day, watched by Peladon, Hepesh and the delegates. In the pit, a bitter fight ends with the Doctor triumphing over Grun, but sparing the champion's life. As Peladon declares the fight over, a disintegrator weapon from Arcturus' life support system extends into action . . .

EPISODE FOUR (drn: 24'16")

Ssorg, armed with a sonic gun, fires first and destroys Arcturus before the alien can fire. Hepesh flees into the catacombs to ready his soldiers to take over the citadel. The Doctor and Izlyr deduce that Arcturus wanted to keep Peladon out of the Federation so that its people could make a private agreement for the planet's minerals. Hepesh was convinced into believing that joining the Federation meant slavery, and so found one of the few royal beasts left on the mountain, training it to kill and attack. Now Hepesh could still win, by accusing Izlyr of killing Arcturus and provoking war between the old enemies of Mars and Arcturus, splitting the Federation.

Peladon asks if the Federation will back him against Hepesh so that he can act, but Alpha Centauri is reluctant to agree. Whilst Jo and the Martians 'persuade' Centauri to vote with them, the Doctor follows Grun into the catacombs. Grun now opposes Hepesh's plan to capture the King, and is attacked. The Doctor rescues him, and together they locate and hypnotise Aggedor.

Hepesh's revolution is a success, with the King held captive in the throne room. The delegates are being told to leave Peladon when the Doctor and Grun enter with Aggedor, and the beast strikes down and kills Hepesh. Hepesh's men lay down their arms. A deeply upset young Peladon prepares for his coronation, and again asks Jo to marry him. Although she is fond of Peladon, Jo cannot bring herself to accept his proposal. She and the Doctor then have to make a rapid exit in the recovered TARDIS when the real chairman delegate from Earth turns up and starts talking to Izlyr . . .

Photo © BBC Video

Photo © BBC Video

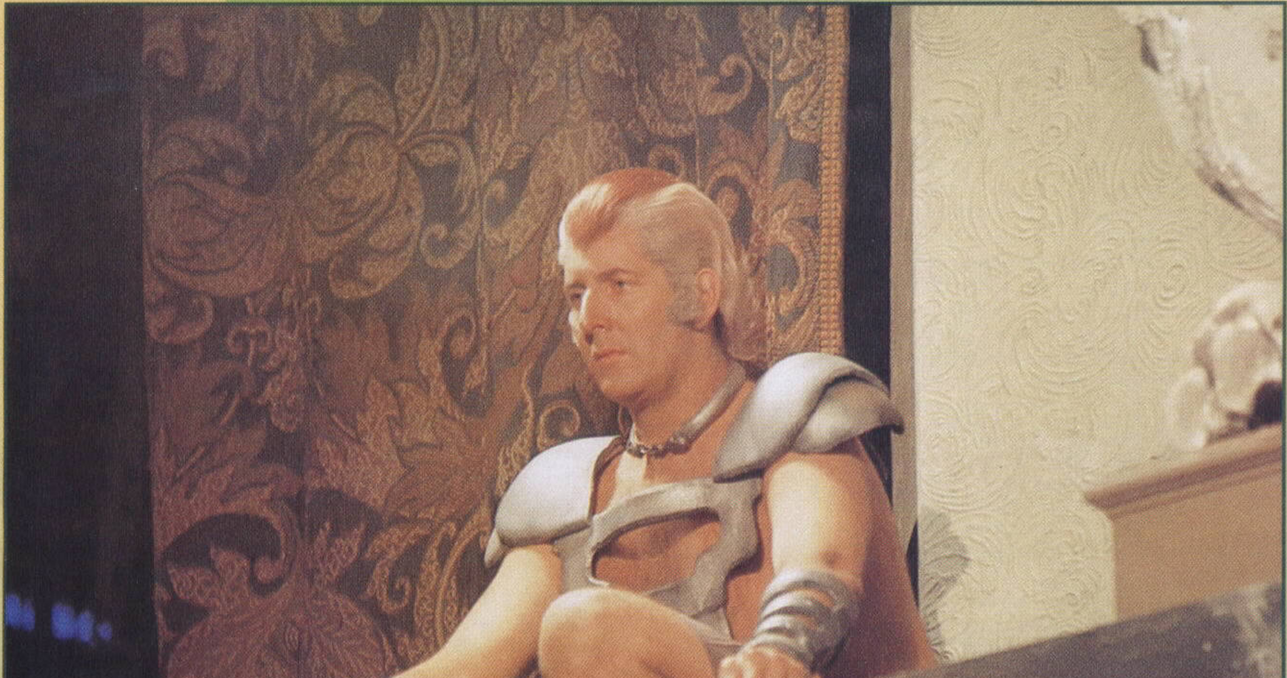


Photo © BBC Video

After an entire season of Master stories, producer Barry Letts and script editor Terrance Dicks wanted a partial return to the 'monster stories' of the Sixties when planning Season Nine in early 1971. The ever popular Daleks and the recently popular Silurians (from 1970's *Doctor Who and the Silurians*) were both nominated for return visits, along with the return of the Ice Warriors, last seen in the 1969 serial *The Seeds of Death* (the last four episodes of which were heavily rewritten by Dicks). In Spring 1971, the creator of the Ice Warriors, the late Brian Hayles, submitted two possible storylines to the *Doctor Who* team: *Doctor Who and the Brain-Dead* and *Doctor Who – The Shape of Terror.*

Doctor Who and the Brain-Dead concerned an attack on Earth by the Ice Warriors being repelled by the Doctor and UNIT. The Martians' latest weapon was the 'Z' beam which, when used to freeze the human brain, could produce zombies servile to the Ice Warriors. The Martians took over a network of communications satellites to spread the effect of the ray across the Earth.

In *The Shape of Terror*, the Doctor and Jo arrived in the TARDIS at Pi Delta 6, an advanced research station on the planet Medusa Centaurus. The station had been attacked by pirates, with a newly-arrived rescue mission believing the TARDIS crew responsible. The true culprit was a cell of protoplasm called the Energid which could fuse its nucleus to human minds. The storyline made use of a small cast, limited sets, no exterior filming and presented a confined whodunnit in the style of Agatha Christie. Dicks was unenthusiastic about both ideas, although noting the cheapness of the latter. After this, Dicks sent Hayles away to develop a new story using the idea of the Ice Warriors and the confined whodunnit setting of *The Shape of Terror.* The resulting untitled storyline concerned a medieval society of humanoids who wanted to enter the Galactic Federation, and whose king was playing host to various alien assessment delegates. One of these would be an Ice Warrior delegate, since Mars had now solved its climactic problems and become peaceful. The conference would be disrupted by a souped-up monster hidden beneath the citadel by the High Priest, and used in a similar manner to the spectral hound from the Sherlock Holmes mystery *The Hound of the Baskervilles.* Hayles indicated that since the Ice Warrior would be the obvious suspect to be in league with the priest, it would actually be the most benevolent of the delegates. The storyline was agreed and commissioned for development on Friday 14th May, 1971.

CREATING PELADON

Letts and Dicks had heavy input into the story as it took form during the summer of 1971. Both were keen to develop the sort of culture clash experienced with the arrival of technology in developing parts of the world, but in a science-fiction situation. Therefore it was decided that the subject would be technology arriving on a barbaric planet. Another element that Dicks was keen to use was that of gothic melodrama, a formula which had worked very well in *The Dæmons* as the Doctor showed how science was at the basis of superstition and magic. This fitted in with Hayles' writing experience on horror material.

Although the Ice Warriors were to be the 'good guys', Hayles wanted to play tricks with the audience, who would be expecting the Martians to be behind everything. Because of this he inserted misleading clues in Episode Two which were later revealed to have been plants left by Hepesh, the villainous High Priest. During Episode Two, Izlyr explained that his people were no longer a warrior race, and the Doctor also commented that the mineral trisilicate (which would play a greater role in the sequel story, *The Monster of Peladon* – see **DWM** 216) was found only on the planet Mars. A key demand on Hayles was that the four-part serial should be relatively cheap, in an attempt to offset the six-part serial, *The Sea Devils*, which required a large budget.

The serial was originally called *The Curse*, and then *Curse of the Peladons* before finally becoming *The Curse of Peladon* (it was also referred to incorrectly on some BBC documentation as *The Curse of the Peladon*). The original storyline for the serial noted that during Episode One, Hepesh would hypnotise Grun into doing his bidding, and thus sabotaging the conference. At this point, Aggedor was envisaged as an 'ape-like' creature, but ended up more akin to a bear.

It was decided to transpose the order of the second and third serials of Season Nine to separate the two alien planet stories, *The Curse of Peladon* and *The Mutants*, with the Earth-bound *The Sea Devils*. However, since that story required a lot of location filming, including work at sea, it made sense to still make this as the second serial during October as opposed to attempting production in December where daylight hours would be limited and conditions at sea could be poor. This meant that *The Curse of Peladon* would be made third but transmitted second, leaving very little time between recording and transmission.

The BBC staff director assigned to *The Curse of Peladon* was the late

Lennie Mayne, an ebullient and energetic Australian who was well-known for both speaking his mind loudly, and also for bringing shows in on time, even on a low budget. After training as a dancer, Mayne had moved into television in the late Sixties, with his directing work at the BBC including episodes of *Vendetta, The Troubleshooters, The Borderers* and *Brett.* Although he had a reportedly colourful use of language, Mayne was a very pleasant man to deal with and found that his loud manner was a way in which he could command respect when dealing with the pressures of production. He took all his work very seriously, and got angry if people remarked that the project wasn't important because it was 'only *Doctor Who*'.

Visual effects on the serial were mainly handled by Ian Scoones, receiving his first credit on *Doctor Who* since joining the BBC in 1969 and acting as assistant on serials such as *Inferno.* Costumes were designed by Barbara Lane who had handled both *The Claws of Axos* and *The Dæmons* the previous year, while make-up was handled by Sylvia James, who had recently supervised *The Sea Devils.* The set designer, Gloria Clayton, was new to the series.

The first material to be shot on *The Curse of Peladon* was the modelwork, performed on a small stage between Studios TC4 and TC5 at the BBC Television Centre, known as the 'puppet theatre'. These shots included the materialisation of the TARDIS in Episode One, and its subsequent fall into the gorge. The main model for the serial was the citadel of Peladon itself, sitting on the mountain constructed on a twelve-foot square stage and filmed using mirrors. This featured at the start of Episode One, as well as being seen from Jo's point of view as she traversed the castle ledge in Episode Two and appearing briefly in the reprise for Episode Three (although it was not seen at the end of Episode Two). The scenery was vacuum-formed sheets of plastic from Pinewood Studios covered in vermiculite and moss, and the sequences were filmed through a wide-angled lens. The tiny model TARDIS that appeared on the mountainside even had a small flashing light on its roof.

LOCATION-LESS

This was the first Jon Pertwee serial to have no location filming done in advance of the studio recording. Instead, a few days were spent shooting key sequences on 16mm film at the BBC's Television Film Studios at Ealing, during the first week of 1972. The scenes on the cliff-face scaled by the Doctor and Jo in Episode One were all shot on film. For this, a vertical cliff was actually constructed on scaffolding and was a truly dangerous climb for the show's two stars, Jon Pertwee and Katy Manning, plus stuntman Terry Walsh, who doubled for Pertwee in some shots. Part of the cliff had a small cave entrance built into it, allowing the Doctor and Jo access to the catacombs. A harsh blue spotlight was turned on and off to simulate lighting, and a wind machine was used to create the effects of the violent storm. The sequence of Jo edging along the citadel ledge during Episode Two was also shot on film under similar circumstances. The noise of the storm effects on one of the sequences with the Doctor and Jo meant that Pertwee and Manning had to redub their lines of dialogue in studio since their conversation had been blotted out.

Katy Manning's long evening dress costume was less than practical for the climbing scenes, and the design was quite at odds with her usual 'trendy' image. Because of this, Terrance Dicks inserted a line in the studio recording for Episode One to explain that Jo was 'all dolled up' for an evening out with Mike Yates.

Another set-piece filmed in advance was the fight sequence at the end of Episode Three, during which Walsh doubled for Pertwee in a number of action shots. This was shot in the large empty water tank at Ealing, which was dressed with sand and rope nets. Being filmed from above enabled shots of the Doctor and Grun, played by Gordon St. Clair, climbing down ropes into the arena to be achieved.

With filming completed, rehearsals for the recording of the first two episodes in studio started immediately. Cast as the young King Peladon was David Troughton, the son of previous Doctor, Patrick Troughton. The younger Troughton had appeared on *Doctor Who* twice before, once as a walk-on guard in the last two instalments of *The Enemy of the World,* and in his first credited capacity as Private Moor in *The War Games* Episode Six. He was offered the part of the Pel monarch without audition, and at the time was a good friend of Katy Manning (who admitted she fancied him) and shared digs with a young acting colleague, Colin Baker. The villain of the piece, Hepesh, was played by Geoffrey Toone, who was known to younger viewers as Von Gelb, the Nazi villain in the earlier seasons of Southern Television's *Freewheelers.* Toone had also played Temmosus in the *Dr. Who and the Daleks* movie in 1965.

Playing the two Ice Warriors were a pair of actors who had portrayed Martians before. Alan Bennion had been Slaar in *The Seeds of Death* and now donned the mantle of a new Ice Lord, Izlyr. Playing his aide, Ssorg, was Sonny Caldinez. Caldinez had made various appearances in *Doctor Who* back to *The Crusade* as an extra, and his credited roles had been the mute Turkish wrestler Kemel in *The Evil of the Daleks,* the Ice Warrior Turoc in *The Ice Warriors* and a nameless Martian in *The Seeds of Death.*

Playing Aggedor was twenty-six year old stuntman Nick Hobbs, who had appeared as an extra in *Terror of the Autons* and *The Mind of Evil* before getting his first credited role as Nuton Driver in *The Claws of Axos* Episode Two. Another stuntman, Stuart Fell, made his first credited appearance with *The Curse of Peladon,* although he had featured in film sequences for *The Sea Devils.* Fell was contracted to operate the monster costume of Alpha Centauri. Arcturus was operated by Murphy Grumbar, a long-standing Dalek operator since 1963.

Voice artiste Ysanne Churchman, then a regular on *The Archers,* was brought in by Mayne to perform the voice of Alpha Centauri in the manner of an 'aged homosexual civil servant'. Arcturus' voice was provided by Terry Bale, who had appeared as a soldier in *The Reign of Terror: A Bargain of Necessity* back in 1964. His tones were modulated electronically to make them squeaky and less menacing, since Letts felt that Scoones' design for Arcturus was too scary.

Scoones design for Arcturus was a metal frame which contained a seat for Grumbar and a car battery which operated the lights underneath the dome. Four aquarium pumps of coloured liquid were mounted on the outer casing. Grumbar could operate the laser gun, which emerged from the lower part of the casing, with his foot and manipulate the rubber head which was housed above him under a clear plastic dome. There was also a small pump mechanism which allowed green coloured water to be squirted up inside the dome around the head. The larger visual effects in the serial were handled by Bernard Wilkie, including the two Aggedor statues which were made from styrofoam (one for the temple, seen briefly in the first two episodes, and the other to topple over at the end of Episode One). Scoones was credited on all four episodes, whilst Wilkie was credited on Episodes Three and Four only.

One of the key 'monsters' in the serial was Alpha Centauri which was made by the costume department. The basic snail-like body was made over a lightweight basketwork body to rest on the operator's shoulders. The spherical head was cast in a lightweight fibreglass, and rested on supports on the actor's own head like a hat. Fell could see out through the single large eye which acted like a one-way mirror, and incorporated a working eyelid operated by a motorcycle brake mechanism. The actor's feet were hidden by layers of rubber and plastic at the bottom of the costume, and the three pairs of arms were joined together by wires. Fell's arms went in the top set and when he moved these, the lower sets moved slightly too. On seeing the Alpha Centauri costume for the first time prior ►

Photo © BBC Video

Photo © BBC Video

Photo © BBC Video

to recording, Mayne objected to the phallic appearance of the alien. The costume team hastily provided a yellow cape which could be draped over the main body.

INTO STUDIO

Episode One was recorded in Studio TC4 at the BBC Television Centre on Monday 17th January 1972, with Episode Two taped the following day. The amount of time recording in studio varied from episode to episode. Episode One taped from 8pm to 10.30pm, whilst Episode Two was allocated an extra thirty minutes, starting at 7.30pm. The opening shot of Episode One – the establishing shot of the model citadel – had smoke from the flambeau torches in studio superimposed on the picture to simulate a rain storm, and sound effects taken from stock BBC records. A similar treatment was given to the live-action cliff-face inserts for Episodes One and Two, all of which were transferred to videotape on the first studio day. As far as possible, recording took place in sequence for the serial. The complete version of the closing theme tune was dubbed onto all four episodes in the serial. Transmission for Episode One was to be less than a fortnight later.

Only two Martians appeared in the serial: delegate Izlyr and sub-delegate Ssorg. Caldinez wore the Varga costume made in 1967 for *The Ice Warriors* while Izlyr's outfit was new, but closely based on the costume Bennion had worn as Slaar in *The Seeds of Death*. This was a one-piece green skinned jumpsuit fastened at the rear, with the fastening concealed by Izlyr's cloak. Bennion wore suitable feet and the clamp-like gloves, plus a green helmet with red-tinted eyes.

Both Bennion and Caldinez had to wear special rubber mouthpieces over their own lips. On *The Seeds of Death*, Bennion had found it difficult to speak his lines through this, which had resulted in him pre-recording his dialogue and miming to it in studio. For *The Curse of Peladon* though, he was able to speak live during recording. Caldinez was not so fortunate, and Ssorg's hissing speech in Episodes Two to Four had to be pre-recorded and played back in studio.

The natives of Peladon all sported wigs to give them very light blonde hair with a red streak down the middle. In the case of Torbis and Hepesh, Gilbert and Toone's white beards were also given two red streaks. The nobles on the planet were generally dressed in deep blue or purple, the same colour worked into the skirts of the citadel guards who wore lightweight foam body armour. A standard salute was also devised for the Pels: right arm being brought up horizontal to the chest.

Nearly all the sets incorporated burning torches as the means of lighting on Peladon, and the studio lighting was suitably low key for the serial. The head of Aggedor was moulded onto the torch holders mounted on the wall, and a similar design adorned many tapestries hung throughout the citadel. One of the torches built into the tunnel set was hinged and supposedly operated a secret door (which opened too far and hit Pertwee in Episode One). These tunnels also led past the temple set, so that the Doctor and Jo could observe the shrine from the catacombs. In Episode Two, another secret door gave the Doctor access to the same temple. The throne room led out to a corridor set, and to its rear was a secret passage hidden by a tapestry. The entrance to the throne room was a two-level set with a balcony on which one of the Aggedor statues was placed.

The TARDIS control room set from *The Claws of Axos* and *Colony in Space* appeared briefly in Episode One. A section of wall and the doors were augmented with a photographic blow-up wall, plus the console. A monitor screen (which failed to display anything) mounted in a surround acted as the scanner instead of CSO inlay into a roundel. As the TARDIS started to lurch on the cliff edge, the camera was tilted to achieve the effect.

When Arcturus destroyed the urn to demonstrate his self-defence capabilities to Hepesh in Episode One, a piece of pink flashing video graphic was superimposed over the weapon. The urn then had its outline replaced by a rippling pink inlay image, and was cross-faded to the smoking ruin of the urn by a roll-back-and-mix technique.

Although Aggedor featured in Episode One, its appearance was kept very brief and generally it appeared simply as a black mass looming over first Torbis and then Grun. The creature was not seen properly until Episode Two when glimpsed by Jo in the citadel corridor. The costume worn by Hobbs was extremely heavy, since the head (which incorporated a moving jaw) was built partially from wood. The main body was a hairy and hunch-backed skin, with the taloned claws added as gloves (leaving Hobbs' wrists visible in some shots during Episode Three).

Recording for Episode Two was attended by BBC photographers, with publicity shots taken of the various aliens seen in the serial and Hepesh. After the first scenes of Episode Two, the Doctor and Jo shed their cloaks for the remainder of the story until the very end of Episode Four.

The attack on Arcturus saw the front panel of the life-support casing removed, a red light set to flash from inside and smoke coming out from the front grille. Episode Two also introduced the revised version of the Martian's sonic gun. This was a long, silver, rifle-like prop carried by Ssorg, since the Martians no longer had the sonic weapons attached to their arms as in *The Ice Warriors* and *The Seeds of Death*.

Dudley Simpson scored the serial, working very fast to have the episodes completed for transmission. He conducted three musicians, whose scores were enhanced by the Radiophonic Workshop to add electronic overtones. As with the first two Martian stories, Simpson adopted military drumbeats to indicate the presence of the Ice Warriors. Just under ten minutes of music was recorded towards the end of January, and rapidly dubbed onto Episodes One and Two. A fortnight later, the exercise was repeated as another twelve minutes of music was realised for the final two episodes.

VIOLENT REACTIONS

The Curse of Peladon was trailed on the day before its transmission on BBC1 with a montage of atmospheric scenes showing the citadel model, the death of Torbis and the TARDIS falling into the abyss. The four-part story was broadcast on Saturdays at 5.50pm from 29th January, 1972. Frank Bellamy produced four small pieces of artwork to accompany the cast listings in *Radio Times* which featured Aggedor, Alpha Centauri, Ssorg and Arcturus.

Further 'publicity' for the serial appeared with an article in the press called *Violence is Not Really Dr Who's Cup of Tea* by Philip Howard. On Thursday 27th January, a survey of violence on television had been published which studied a range of shows, but included the fact that *Doctor Who* had – on average – four acts of violence per episode. Having previewed *The Curse of Peladon* Episode One, Howard commented that there were scenes of Torbis being struck down by Aggedor, and Arcturus blasting an inoffensive vase. Speaking to Howard, Letts confirmed that he would not allow blood to appear on screen, nor overt cruelty, and that the Doctor would never carry a gun or support violence. The head of BBC audience research also commented that *Doctor Who* was an action/adventure serial, and therefore bound to contain acts of violence by definition.

The concluding two instalments of *The Curse of Peladon* were taped on Monday 31st January and Tuesday 1st February, 1972, with Episode Three being recorded two days after Episode One was transmitted. Taping took place in Studio TC3, running from 8pm to 10pm for Episode Three and 7.30pm to 10pm for Episode Four. Episode Three opened with a newly recorded version of the end of Episode Two as its reprise, plus the extra establishing shot of the citadel.

The incantation used by the Doctor to pacify Aggedor had originally been scripted as the Tibetan chant of "Om, Mane, Padme, Hum" (the Jewel of the Lotus prayer which later featured prominently in *Planet of the Spiders*). Instead of this the Venusian nursery rhyme of Klokleda Partha Mennin Klatch, which the Doctor had previously used on Bok in *The Dæmons* Episode Three, was used. This time more lines were added, and Pertwee chanted these to the tune of *God Rest Ye Merry Gentlemen*. The device used by the Doctor to hypnotise Aggedor may have been yet another new version of the sonic screwdriver prop (although given the new prop seen in *The Sea Devils* this seems unlikely). It comprised a silver rod on which was mounted a small battery operated bulb and a spinning mirror.

A photocall was held on the final studio day for publicity shots of King Peladon, Jo Grant and Alpha Centauri. Episode Three had ended on a shot of Ssorg using the sonic gun on Arcturus. Instead of the usual rippled mirrorlon effect seen in previous Ice Warrior serials, the gun barrel emitted concentric red rings which were an inlayed rostrum animation from the BBC graphics department. At the start of Episode Four, this was then followed by a cutaway shot to the Arcturus casing exploding, and then an extremely brief shot of the dead creature in its wrecked dome.

Photo © BBC Video

For Episode Four, the six stuntmen who played out the fight sequence in the throne room came from Profile, as opposed to HAVOC, whose work on *Doctor Who* had ended with *The Sea Devils*. Profile was run by Terry Walsh, who had left Derek Ware's HAVOC team and set up his own agency – although he employed experts like Mike Horsburgh, Peter Brace and Billy Horrigan who had worked for HAVOC on *The Sea Devils*. In addition to the main sword fight, Profile's work also included the fight between Grun and a guard in the tunnels, and the overpowering of the throne room guards by Hepesh's men as they leapt down from the balcony by the doorway.

The entrance of Aggedor into the throne room was a scene with which Mayne was initially unhappy. The reaction of the crowd, who did not seem terribly frightened by the creature, was disappointing. Whipping the cast up with enthusiasm, he indicated that if he was suddenly confronted by a huge hairy monster like that, he would react saying (something like) "Holy cow!" On his next rehearsal of the scene, he was rewarded when, on Aggedor's entrance, the cast in unison shouted (something like) "Holy cow!" Barry Letts also recalls taking a vicar down to the camera rehearsals for the serial, which temporarily halted the energetic director's outbursts.

The TARDIS police box was only used in studio for Episode Four, dematerialising from the delegates' conference room. A split-screen effect was used for this, with the TARDIS vanishing on the left hand side of the picture, cross-fading to the empty space which Izlyr, Amazonia (the real Earth delegate who was not referred to by name in the story) and the other delegates were looking at. This scene also used another variation of the 'Doctor who?' gag from Amazonia.

Editing of Episodes Three and Four meant that the cliffhanger was slightly different between the two episodes. Episode Three ended with a shot of Arcturus' gun emerging from his casing and Alpha Centauri could be heard screaming, followed by shots of Peladon, the Doctor (on film) and the video effect of Ssorg's gun firing. Episode Four however actually showed Centauri shrieking in place of the shot of Arcturus in its reprise.

POWER PLAY

Although the first two instalments of *The Curse of Peladon* gained very large audiences (an improvement on *Day of the Daleks*), the final two episodes were plagued with problems due to power blackouts. Industrial action in various industries plagued Britain during February 1972, and many people would be forced to miss episodes of continuing television serials. In some areas, Episode Four of *The Curse of Peladon* was preceeded by colour caption slides of the story, over which the continuity announcer gave a brief recap of what had occurred the previous week. This practice would also be used on Episode Two of *The Sea Devils*.

The opposition to *Doctor Who* across the ITV regions was varied at this time. LWT ran Gerry Anderson's *UFO* for the first time, followed by the comedy impersonation show *Who Do You Do?* ATV aired repeats of *It Takes a Thief* whilst Yorkshire and Southern opted for reruns of *Randall and Hopkirk [Deceased]*. Granada favoured *The Fenn Street Gang* sitcom followed by an old movie. On 19th February, many of these line-ups changed, with shows like *Sale of the Century* and the very popular *The Comedians* running in many areas. These shows benefited from the disruption of *Doctor Who*.

Photo © BBC Video

Three days after the end of the serial's run on BBC1, *Nationwide* had a film report about one of the two schools which had won the under-tens category in *Radio Times* 'Win a Dalek' competition, launched in conjunction with the transmission of *Day of the Daleks*. The youngsters at the school were seen preparing for the arrival of their prize, a mark 7 Dalek: a specially made toy which stood about eighteen inches tall, with its arms, eye, head and motion directed from a control box that projected ►

THE CURSE OF PELADON
SERIAL MMM

CAST

Jon Pertwee (*Doctor Who*) with Henry Gilbert (*Torbis*) [1], David Troughton (*Peladon*), Geoffrey Toone (*Hepesh*), Gordon St. Clair (*Grun*), Nick Hobbs (*Aggedor*), Katy Manning (*Jo Grant*), Stuart Fell (*Alpha Centauri*), Ysanne Churchman (*Voice of Alpha Centauri*), Murphy Grumbar (*Arcturus*) [1-3], Terry Bale (*Voice of Arcturus*) [1-3], Sonny Caldinez (*Ssorg*), Alan Bennion (*Izlyr*), George Giles (*Guard Captain*) [3-4], Wendy Danvers (*Amazonia*) [4].

EXTRAS

Chris Webb, Royston Farrell, Billy Dean, Derek Chafer, Mike Stevens, Stewart Barry (*Peladonian Guards*); Terry Walsh (*Double for Doctor Who*); Peter Brace, Dinny Powell, Roy Street, Bill Horrigan, Mike Horsburgh, Rocky Taylor (*Stuntmen/Peladonian Guards*).

CREDITS

Written by Brian Hayles. Title Music by Ron Grainer and BBC Radiophonic Workshop. Incidental music by Dudley Simpson. Special Sounds by Brian Hodgson. Fight Arranger: Terry Walsh [3]. Fight Arranged by Profile [4]. Film Cameramen: Fred Hamilton [1, 3-4], Peter Sargent [1] Film Editor: Michael Sha-Dyan [1, 3-4]. Visual Effects Designers: Ian Scoones [1-4], Bernard Wilkie [3-4]. Costume Designer: Barbara Lane. Make Up: Sylvia James. Lighting: Howard King. Sound: Tony Millier. Script Editor: Terrance Dicks. Designer: Gloria Clayton. Producer: Barry Letts. Directed by Lennie Mayne.

UK BROADCAST DETAILS

Episode One	29th January, 1972	5.50pm - 6.15pm
Episode Two	5th February, 1972	5.50pm - 6.15pm
Episode Three	12th February, 1972	5.50pm - 6.15pm
Episode Four	19th February, 1972	5.50pm - 6.15pm

Repeat Details

Episode 1[†]	12th July, 1982	7.20pm - 8.10pm
Episode 2[']	19th July, 1982	7.20pm - 8.10pm

[†] Compilation of Episodes One and Two
['] Compilation of Episodes Three and Four

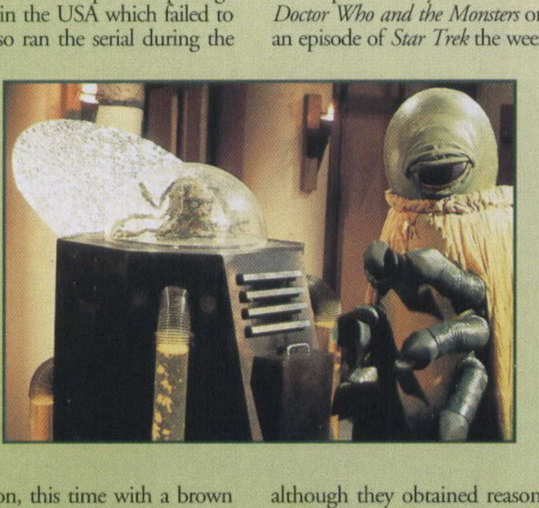
Broadcast as part of *Doctor Who and the Monsters* and billed as *The Ice Warriors* in *Radio Times*. Not shown on BBC Wales.

Viewing Figures:
Episode One: 10.3m (36th), Episode Two: 11.0m (20th), Episode Three: 7.8m (49th), Episode Four: 8.4m (27th).
Repeats: Episode One: 5.2m (84th), Episode Two: 4.2m (101st)

Audience Appreciation:
No figures recorded for original transmissions. **Repeats:** Episode One: 65%, Episode Two: 64%

◄ from a stalk out of the toy's back. The winning entries across the board were also on display at an exhibition at the Ceylon Tea Centre in London, where the monster costumes of Arcturus, Alpha Centauri and Aggedor were also on show. The exhibition ran for a fortnight in late-March/early-April.

The serial was purchased by Australia in July 1972 and given a 'G' rating with no cuts being made. In late 1972, it also formed part of a package of seventy-two episodes marketed to stations in the USA which failed to attract much attention. Canadian stations also ran the serial during the Seventies, with some regions getting special introductions and conclusions from Dr Jim Dator who discussed social aspects arising from the programmes.



During 1974, Brian Hayles wrote his first *Doctor Who* novelisation, *Doctor Who and the Curse of Peladon*, for Universal-Tandem. The paperback was issued in November 1974 by Target Books, sporting a Chris Achilleos-painted cover of the Doctor, Aggedor, Ssorg and Alpha Centauri, and had a number of interior illustrations by Alan Willow. The book was very faithful to the original screenplay, adding extra detail to the characters and their motivations. Target reissued the paperback in July 1979, with a white version of the diamond logo. This was replaced shortly afterwards by a similar version, this time with a brown diamond logo, latterly numbered as Book No. 13 in the Target library. In July 1980, a hardback edition was issued by WH Allen with a very colourful cover of Aggedor, Ssorg and Centauri by Bill Donohoe which never appeared on a paperback. Most recently, Virgin Books reissued the paperback as *Doctor Who – The Curse of Peladon* in June 1992 with a cover painting of the Doctor, Arcturus, Ssorg, Aggedor and the citadel by Alister Pearson.

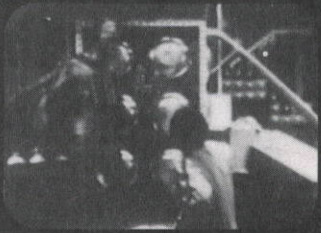
Around 1975, the original two-inch videotapes of *The Curse of Peladon* were wiped, deemed as being of no further use, and all that the BBC retained were black and white 16mm film recordings of the sort used for overseas sales by BBC Enterprises. In early 1982, *The Curse of Peladon* was one of several Jon Pertwee serials to be returned to the BBC from their Canadian offices, in the form of two-inch 525 line colour videotapes. Episode Three of the serial was in particularly poor condition, since the tapes had not been played for some time, and was initially deemed unfit for transmission.

When the American western series *Bret Maverick* ended its run seven weeks prematurely, the BBC rapidly scheduled its six week season of *Doctor Who and the Monsters* on BBC1 in July 1982 to fill the gap (plus an episode of *Star Trek* the week after). *The Curse of Peladon* was selected for screening as part of the season since it was the only colour four-part Ice Warrior story. To bring Episode Three up to scratch, two BBC engineers (including Keith Barnfather – a devotee of the show) painstakingly copied and cleaned the dirty recording and produced a print suitable for transmission. Re-edited into two episodes (durations 47'20" and 46'26"), the serial began the season at 7.20pm on Monday nights from 12th July, with *Radio Times* billing the transmissions as *The Ice Warriors: The Curse of Peladon*. As archive material broadcast in the summer months and broadcast in opposition to the popular Granada soap opera *Coronation Street*, the ratings for the broadcasts were low, although they obtained reasonable appreciation figures. These repeats were not seen by viewers of BBC Cymru in Wales since this Monday evening slot was filled by *Fyny Yma*, *The Wonderful World of Disney* or *The Phil Silvers Show*.

In the early Eighties, the serial was remarketed in North America, this time to greater success, and New Zealand viewers finally saw the story in November 1985. The story is also shown in North America as a TV Movie of one hour thirty-three minutes duration, and was transmitted by UK Gold in April 1993. The video release of *The Curse of Peladon* from BBC Video in August 1993 was given a painted cover by Andrew Skilleter which depicted the Doctor, Aggedor and Izlyr.

Andrew Pixley

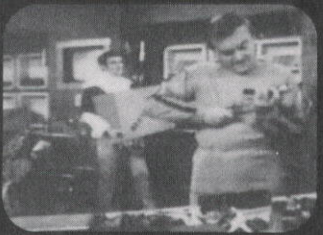
A stubby metallic hand clutches his shoulder before he can continue investigating. He staggers back in horror on realising the threat posed by the powerful silver giants. Laleham and Vallance stare impassively, ignoring Chang's screams for help.



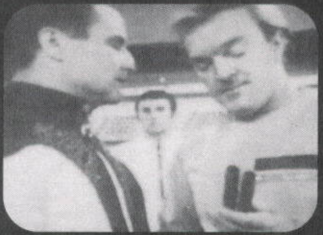
Chang makes some desperate gestures of resistance, but the aliens viciously terminate his life by activating lethal energy bursts from their chest units. Laleham and Vallance then pick up the boxes of rods and carry them up the ladder.

In the operations room, Tanya notices an unauthorised use of the waste incinerator in the loading bay. The discrepancy is duly logged.

Bill is working hard in the power room when Laleham and Vallance enter, carrying the boxes of Bernalium rods.

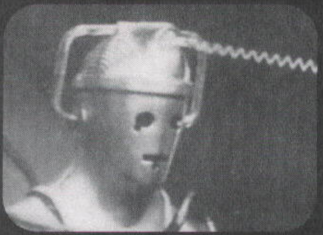


The two men's excuses for the disappearance of Chang, and their uncanny knowledge of the mechanics of Bernalium rods, are delivered in slurred monotones.



Bill's suspicion's are further aroused when the two men persistently enquire about the duration of the laser repair period. "Now," he talks over his shoulder, "if you really want to make yourselves useful . . . "

He abruptly stops, aware of a presence behind him. He slowly turns to face a giant metallic figure which emits a mesmerising lightbeam from its forehead.



Bill falls to his knees and lets out an agonised scream.

Facing his new master, Bill receives his instructions. "The Wheel must be protected from the meteorites," the alien grates. "We will assemble your laser defence rays. You will go to central control."

Zoe tells Gemma that she was ordered to 'forget' a recent report by Jarvis Bennett. Her calculations on the orbital path of the meteorite storm included a new element indicating a critical state. Gemma is unsurprised by this latest occurrence of disinterest.

Zoe says that Jarvis has chosen an inconvenient time to be ill. Gemma is disgusted at the girl's lack of emotion. "My head has been pumped full of facts and figures which I reel out automatically when needed but," Zoe pauses, "I want to *feel* things as well."

During the Doctor's tour of the Wheel, Tanya and Leo show him a device which indicates energy consumption, however small, in every area of the Wheel.

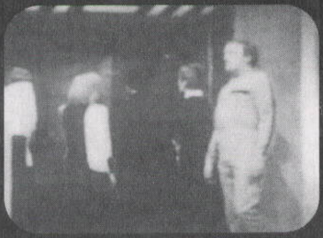
Zoe tells the crew that her new calculations show that the meteorites are heading towards the Wheel faster than they thought. The Doctor asks if the laser cannon can be repaired in time.

Zoe explains that two men have brought back some Bernalium from the *Silver Carrier* – to the Doctor's obvious concern.

The Doctor turns to Gemma, leaving Jamie and Zoe talking together.

The Doctor tells Gemma that he believes the two men sent to the *Silver Carrier* were under Cyber control.

As Bill Duggan enters the operations room, Tanya checks the Wheel's Silenski capsules to see if any of the crew are hyponitised.

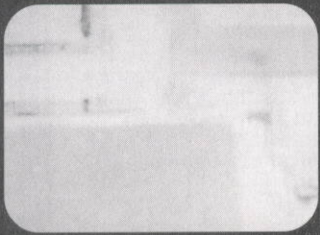


As Duggan heads for the radio complex Tanya detects that somebody in the room is under an external influence.

Determinedly raising a spanner Duggan starts attacking the communications equipment. Enrico is hurled from his chair and Jamie is casually thrown aside by the possessed man.

Leo pulls a blaster and shoots before any more damage can be done.

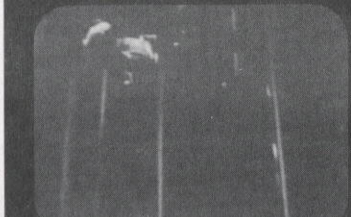
As the blaster haze subsides, the Doctor pronounces Bill dead.



"Now listen everyone," the Doctor announces. "The Cybermen are here, in this Wheel. They took over this poor fellow to stop you signalling for help." He tells Gemma that she'll need something stronger than drugs to prevent the crew being taken over.

Under instructions from the Doctor, Leo and Tanya begin assembling metal plates and transistors to absorb the Cyber control signals. These will then be attached to the crewmembers' necks.

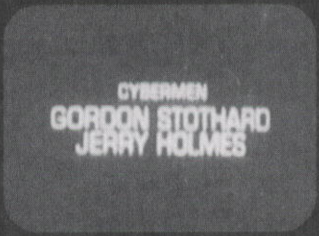
Meanwhile, the Doctor and Jamie investigate the loading bay. In the darkness, Jamie points to something in the open crate. "Yes," the Doctor whispers. "Come on." Behind them, a Cybermen descends the steps . . .



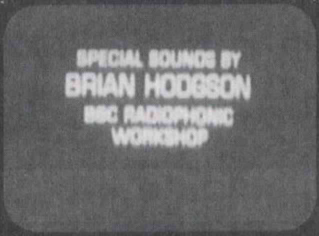
In **Doctor Who Classic Comics** Issue 23 *The Wheel in Space* continues. Our exclusive presentation of sixty-two never-before-seen pictures from this missing episode goes on sale 21st July.

In Episode 5 the meteorite storm gets ever nearer, the Doctor indulges in some rodent control and the enemy within tightens its grip . . .

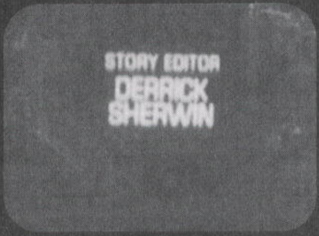
**Compiled by
Marcus Hearn**



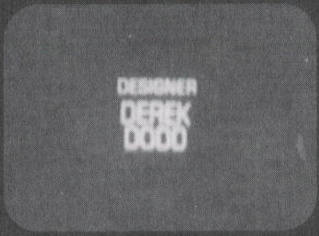
CYBERMEN
GORDON STOTHARD
JERRY HOLMES



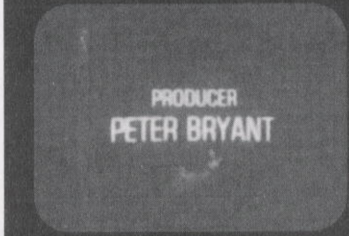
SPECIAL SOUNDS BY
BRIAN HODGSON
BBC RADIOPHONIC
WORKSHOP



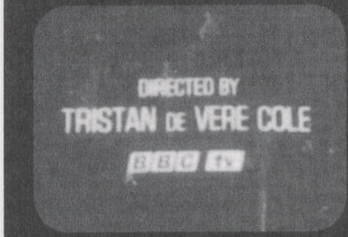
STORY EDITOR
DERRICK
SHERWIN



DESIGNER
DEREK
DODD



PRODUCER
PETER BRYANT



DIRECTED BY
TRISTAN DE VERE COLE
BBC tv

Acting the Part

David Troughton

While all-too-often recognised as being the son of Patrick, David Trougton's own acting career has also brushed with *Doctor Who*, albeit in a less pretigious capacity. Gary Russell asked him about his guest-starring appearance in 1972's *The Curse of Peladon.*

"I've only done one big one, and I can't remember anything about that." A familiar reaction to asking actors about their roles in *Doctor Who*, but as always a bit of gentle prodding can produce some interesting results.

"Well, my first part in *Who* was about halfway through my father's run," he remembers. "I played a guard, just a small walk-on with no lines in *The Enemy of the World*. I was still at school and it was a little thing to do before I left. It was Barry Letts who was directing, I think, and he then started producing – which was how I suppose I got the Peladon one. A year or so later I was in my father's last one. I remember it was called *The War Games* and there were different types of soldiers on this planet. I shot and killed a Nazi officer through the head, with a musket! I was a sort of 19th century soldier, Private Moor. I had a red uniform, I think he was from the Boer war.

"The next part I got was Peladon. That was a nice role and I remember I had a funny wig – a blonde one with a pink steak down the middle which was the sign of the 'Peladoneze'. Then there was Aggedor wasn't there? A stuntman played that, and another stuntman, called Stuart Fell, played that funny cyclops creature. Or rather, he was inside it and someone else played his voice. Oh, and a wrestler played the Ice Warrior – Sonny Caldinez. He was very interesting to talk to, nattering about his wrestling trips, and of course there was Jon Pertwee and the lovely Katy Manning – who can't see beyond her nose without her glasses and this makes her eyes extraordinarily big because she's trying to see everybody. I enjoyed that.

"I think Barry Letts asked me to do it, the first part where I'd not actually had to audition for it. I don't think I got it because . . . well, you know . . . my father. It was well after his time, in fact I think Pertwee was into his third year so it had been quite some time. It must have been a popular story because they later went back to Peladon to see my daughter. I remember it was about one hundred years later because we all lived an incredibly long time.

"On one occasion, there was this guy who played the Captain of the Guard in *Curse* who was, how shall we say, not exactly butch. I remember the day there was a big fight in the Throne Room and in the set were lots of flambeaux – those blazing torches – and there was a central one just down from the throne. They had this big fight and during a take, while I was sitting on my throne, these men came in and my guard were supposed to repel them. So these stuntmen were fighting their socks off and then this Guard Captain had this really butch line to say like 'Right men, get him'. Then he saw these two stuntmen backing towards this burning torch – and they had nothing on, you know, skimpy skirts really – and I can still hear him say, instead of his line (puts on a less than butch voice) 'Oh do look out dears, mind the fire!' So we had to stop and start all over again.

"I never did *Doctor Who* again. I'd love to have, they're great fun. Hard work, but good fun. I'd never play the Doctor though, although I've often been asked by people if I would. If my name ever got on a list, there it would stay. There would be a lot of people saying 'Aha, we all know why,' but the real reason is that I don't want to be tied down to all those comparisons with my father.

"*Doctor Who* changed a lot over the years. I don't know if it's the modern age but once upon a time the Doctor would never kill anyone, he would never allow anyone to be killed, no-one was allowed to be seen dying a nasty death. I mean Daleks cheerfully obliterated everyone, but it was just a buzz and they were gone. No blood. But from Tom Baker's run it got very violent. Maybe that's because nowadays kids watch American programmes which are very violent and possibly the BBC felt they had to keep up with that. But I don't think they need to. I think they should go back and make it a bit jokier, eccentric and pacifistic." ◆

King Peladon (David Troughton) presides over his planet's problems assisted by his Champion, Grun (Gordon St. Clair) and High Priest Hepesh (Geoffrey Toone). Photo © BBC Video.

TIMELINES

Compiled by Marcus Hearn

I'LL REPEAT THAT AGAIN . . .

Was there any reason why Radio 2 broadcast Episode 4 of *The Paradise of Death* two weeks running? I tuned in tonight but it seems the BBC had forgotten about Episode 5, rather like it's forgotten about the programme itself for five years.

D.Houghton,
Chislehurst,
Kent

Mr Houghton is one of a number of readers left with a sense of déja vu after the recent stereo repeat of The Paradise of Death. *Tributes to legendary cricket commentator Brian Johnston delayed Episode 5's eventual transmission by another week so, if anyone missed it, rest assured the Doctor and his friends trounced the baddies and they all arrived home in time for tea.*

IDLE GOSSIP

Having read the front page of *The Mail on Sunday* (22nd May) I found myself a little disappointed with Eric idle and Pamela Anderson as the casting for the new *Doctor Who*. I am very cautious to believe this report, as I think all of us remember the reports about the *The Dark Dimension* in *The Mail* a year ago.

All of us must be disappointed to hear that Alan Rickman has refused the honour of playing the Doctor as he apparently does not wish to commit himself for such a lengthy time. Surely he could, however, appear in another capacity. As we all know, what Mr Rickman does best is portray evil characters, as he proved in *Robin Hood: Prince of Thieves*. With his beard, he would make a perfect Master.

I find it hard to believe that the new producers of the show have cast some of the people reported, and I'm still trying to work out what they meant by Peter O' Toole playing the Doctor's father – the Doctor has no father. Maybe they should call the series *The New Adventures of Luke Skywalker* . . .

Chris Williams,
Colchester,
Essex

It seems reports of the death of Doctor Who*'s integrity have been greatly exaggerated. At the time of writing Amblin have yet to sign on the dotted line with the BBC and no casting has been formally decided. Mind you, should Steven Spielberg be looking for inspiration, I think there are definite points in Miss Anderson's favour . . .*

REGENERATE McCOY

Issue 212 of **Doctor Who Magazine** was well worth the price of admission, as was 213. The Peter Davison interview is very welcome. Although I have an unconditional love for the Doctor as a character, the Davison era paralleled the time of my deepest involvement with all things *Who*. Despite his on-screen vulnerability, to my twelve-year-old eyes Davison was every bit as dynamic as Baker or Pertwee. I was hugely disappointed when he left the series, but even the first instalment of the interview gave me an indication of the problems of playing such a complex role.

Edy McGrigan's comments on the portrayal of McCoy's Doctor in the *New Adventures* (**DWM** 213) are extremely valid. Although this has not been reflected on-screen, Sylvester McCoy has been the Doctor for seven years now, technically giving Tom Baker a run for his money. I'm sure that there are those who will argue that the changes in the Seventh Doctor are no more drastic than those which occurred to the Fourth Doctor during his tenure, but I agree that we should see a regenerated Doctor. *Missing Adventures* are fine, but there is a need for new stories too, though not necessarily with the Seventh Doctor. Let's face it, McCoy's Doctor is unfortunately as much a part of past history as Colin Baker's.

I've not read any *Missing Adventures*, so my only experience of the concept thus far is the strip *Victims* (**DWM** 212-214). In all honesty, I thought the story poorly suited for the Fourth Doctor at first – wrong Baker at least. The story itself was usual Dan Abnett fare, in that it was intelligent and well-paced with great characterisation, especially of Romana. This continued into Part Two where the Doctor definitely 'fitted in' more and my interest was well and truly held. More, please. By the way, is it **DWM**'s intention to concentrate on various Doctors in the strip from now on? Although welcome, I would prefer an equal share of both old and new adventures.

Apologies for this Timelines-unfriendly letter, but I'll argue that it's more a case of **DWM**'s ability to provoke a variety of comment. For a magazine that's been running for fifteen years and is based on a show which last aired new material five years ago, **DWM** seems oddly more relevant than ever. Keep provoking!

Kieron Mullens,
Coalpit Heath,
Bristol

Due to popular demand we are indeed continuing to cover previous Doctors in the comic strip. In this issue, the Fifth Doctor strip The Lunar Strangers *begins. This will be followed by, in Issue 218, a First Doctor story entitled* Food for Thought. *It's the Third Doctor next in Issue 221, followed by the Second Doctor in Issue 224 and the Sixth Doctor in Issue 227. Don't forget that we have two special strip-orientated publications on sale this summer.* The Dalek Chronicles, *published 4th August, will collect together all the David Whitaker Daleks comic strips from the Sixties in a full-colour 108-page issue with a new cover by artist Ron Turner.* The Age of Chaos, *written by Colin Baker and starring the Sixth Doctor, goes on sale 29th September.*

NEW DOCTORS

In response to Edy McGrigan's 'New Doctor' letter I feel it would be a great mistake if Virgin Publishing regenerated the Seventh Doctor. We've already got the *Missing Adventures* for other Doctors and the character and concept is malleable enough to take different styles into account.

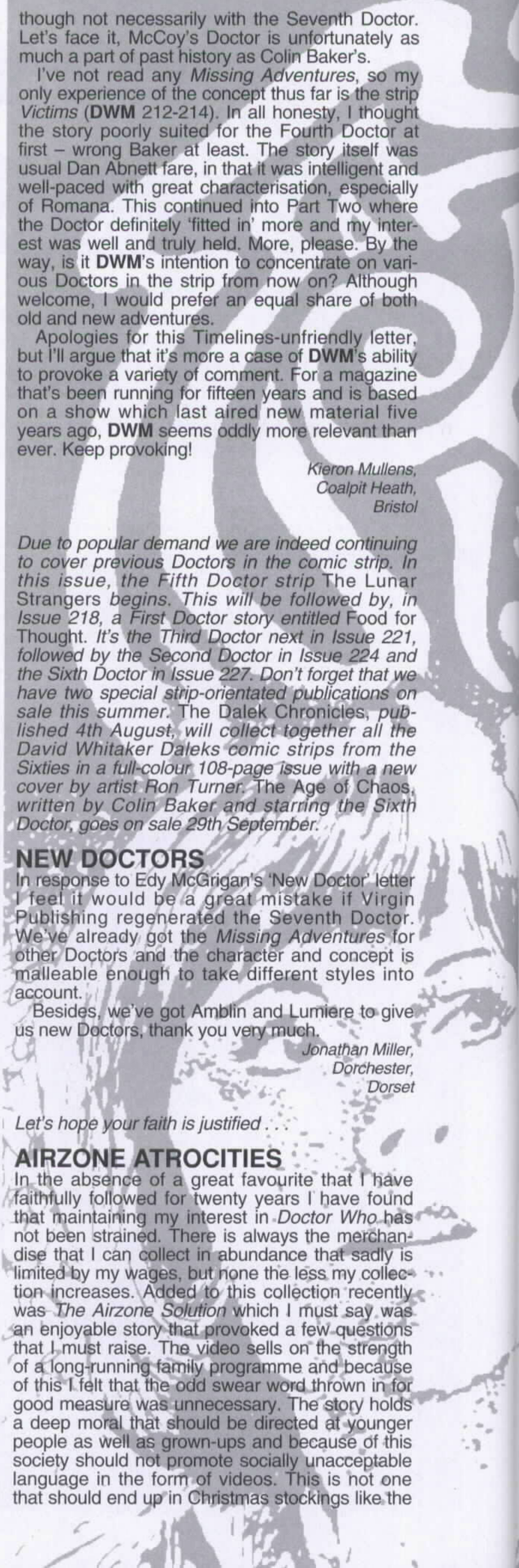
Besides, we've got Amblin and Lumiere to give us new Doctors, thank you very much.

Jonathan Miller,
Dorchester,
Dorset

Let's hope your faith is justified . . .

AIRZONE ATROCITIES

In the absence of a great favourite that I have faithfully followed for twenty years I have found that maintaining my interest in *Doctor Who* has not been strained. There is always the merchandise that I can collect in abundance that sadly is limited by my wages, but none the less my collection increases. Added to this collection recently was *The Airzone Solution* which I must say was an enjoyable story that provoked a few questions that I must raise. The video sells on the strength of a long-running family programme and because of this I felt that the odd swear word thrown in for good measure was unnecessary. The story holds a deep moral that should be directed at younger people as well as grown-ups and because of this society should not promote socially unacceptable language in the form of videos. This is not one that should end up in Christmas stockings like the



Doctor Who videos do. I know that many of you have have been arguing the same point about the *New Adventures* novels but videos are more widely viewed by young children than books. Many children use this language when playing with their friends but why bring it home to the living room. Should we not be setting an example?

Speaking of *Doctor Who* merchandise, has anybody noticed the inaccuracies on the new *Doctor Who* trading cards? For instance, the location setting for *K9 & Company.* I do not recall it ever being based on a spacecraft or ever being set on Gallifrey. I also do not recall Romana collapsing from radiation after being captured by the Daleks in *Destiny of the Daleks* but I do remember her self-inducing a form of unconsciousness to make the others believe she was dead. Despite this, the cards are full of information and I am looking forward to the future additional sets. Happy swapping!

Ian Branch,
Yardley,
Birmingham

****!!!

Hmmm. Sex, sexuality, bad language – what do these things have in common? Indeed, it's the *New Adventures.* Yes, I'm afraid I too have felt the urge to to put pen to paper to express my views on this rather tiresome topic.

Basically, the main reason why I, like I'm sure so many fans of the series, enjoy *Doctor Who* is because it is an escape from reality. These social issues that we now see explained in the books are not suited to the genre of *Doctor Who* and have no place in it. Sexual relationships are irrelevant to *Doctor Who* because it is a science-fiction tv show. *EastEnders* it ain't.

I ask the editors and authors of the *New Adventures* not to lose sight of what *Doctor Who* is about. Reality doses are not what we need in *Doctor Who* because reality is all around us. Life is hard enough, so when there is a chance to escape it let us not abuse that chance.

Does the Doctor not have enough on his hands, constantly preventing universal destruction without all this unnecessary swearing and sex as well? Give it a rest Virgin, and give us some real *Doctor Who.*

Gareth Room,
Montrevil,
France

I feel it is probably unfair to tar every book in the range with the same brush. Recent reports of the latest books in particular have, in general, been especially favourable. It was with some interest, however, that I noted the results of our recent readers' poll. Of the 1400 entries we received, approximately a third admitted to not reading the New Adventures *at all. I wonder if this is at least in part due to the above criticisms?*

GIFT HORSES?

I thought I'd write in response to Roger Coombes' comments (**DWM** 213). While he must have had a *terrible* battle with his conscience as to whether he should risk becoming "self-appointed, sycophantic or obsessively eccentric" in order to draw our attention to something as vital as how the postcards are attached to magazine, I feel I must make my point.

I was always brought up to never complain about anything which was free, for the simple reason that it was free – and therefore had to be a bonus. As a matter of fact I like the free postcard sets and I prefer the way that they are now attached as they run a lot lower risk of being damaged on the shop shelf. I also have to say that I heve never had a problem removing them yet.

Steven Wilkinson,
Southampton,
Hampshire

Sadly, our long-running series of free postcards comes to an end this issue. We do, however, have a very special freebie lined up for Issue 217. There'll be more details on this next issue, but First Doctor fans have a definite treat in store . . .

DATA COILS

Entries 50p per word, cheques, postal orders or International Money Orders payable to Marvel Comics Ltd. Amount includes VAT: multiple entries (i.e. an entry appearing in more than one issue) will be placed at 10% discount. PLEASE WRITE YOUR ENTRY CLEARLY. Send to **DWM** Data Coils, Marvel Comics, 13/15 Arundel Street, London WC2R 3DX. For copyright reasons, we cannot accept offers to swap or sell video material. All entries must be received by deadline specified: late entries will be held over until the next issue. Cancellations should be in writing six weeks prior to publication date. Conditions: Marvel Comics Ltd. reserves the right to refuse, amend, withdraw or otherwise deal with all advertisements submitted to us at our absolute discretion and without explanation. All advertisements must comply with the British Code of Advertising Practice and not contravene any regulations or provisions of the Law for the time being.

PERSONAL

***DOCTOR WHO* FANS SEEK NEW SEASON!** Send a polite letter to: Mr Peter Tottorici, CBS Entertainment, 7800 Beverly Blvd, Los Angeles, CA 90036, USA.

FOR SALE – Large *Who* collection. SAE – A.Clyde, 3a Wharfdale Road, London N1 9SB.

DOCTOR *WHO* COLLECTION SALE – SAE, Mark McFadyen, 24 Harebeating Drive, Hailsham, East Sussex BN27 1HX.

FANZINES

COOEEE, LORD NIMON!!! *Sonic Screwdriver* Three is out now! – £1.50 from Steven Grace, 63 Stanley Gardens, Herne Bay CT6 5SQ.

EVENTS

CULT TV WEEKEND: 11 – 14 November 1994, Hemsby, Norfolk. A celebration of all television with a fan following. Guests (subject to commitments) include Harlan Ellison, Sylvia Anderson, Barry Morse, Annette Andre, Sophie Aldred, Deborah Watling. Screenings, discussions, theme parties. SAE to PO Box 1701, Peterborough PE1 1EX.

CLUBS

Please tell clubs you saw their address in **Doctor Who Magazine** and *always* enclose a stamped addressed envelope. Please allow 28 days for reply.

***DOCTOR WHO* APPRECIATION SOCIETY** PO Box 3, Mountsorrel, Leicestershire LE12 7SY.

THE GRAND ORDER David Metcalfe, 173 Coalshaw Green Road, Chadderton, Oldham, Lancs OL9 8JS.

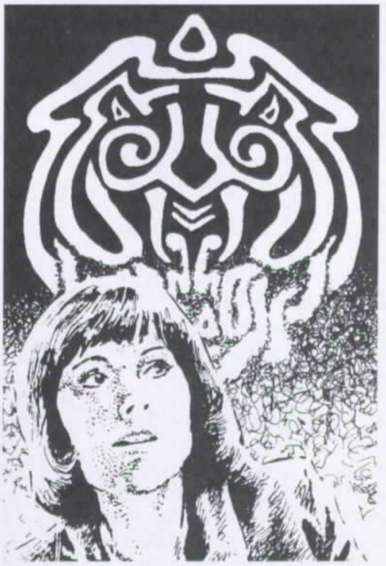
FRIENDS OF *DOCTOR WHO* PO Box 14111, Reading PA 19612-411 USA.

***DOCTOR WHO* FAN CLUB OF AUSTRALIA** PO Box 4, Epping, NSW 2121.

THE NEW ZEALAND *DOCTOR WHO* FAN CLUB PO Box 26311, Epsom, Auckland, New Zealand.

THE *DOCTOR WHO* INFORMATION NETWORK PO Box 912, Station F, Toronto, Ontario, Canada M4Y 2N9.

216
Doctor Who Magazine



starring **The Fifth Doctor** with **Tegan** and **Turlough**

The Lunar Strangers by Gareth Roberts

Part 2

Having accepted the Moonbase personnel's hospitality, Ravnok and Vartex make themselves feel at home. But can they be trusted? What do you think . . ?

Interview......................SYLVESTER McCOY
Interview 2....................KEFF McCULLOCH
Special Feature......THE STRANGER VIDEOS
Telesnap Archive.THE WHEEL IN SPACE 6
Archive...............THE MONSTER OF PELADON
Prelude............................FIRST FRONTIER

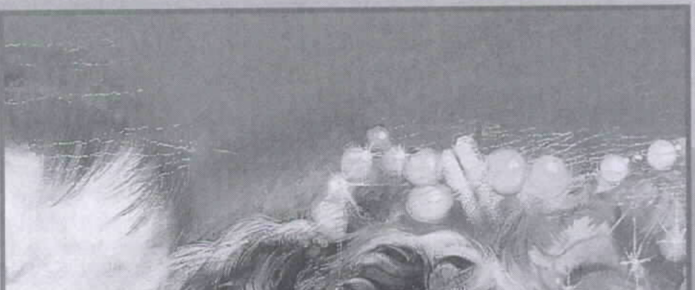
Designer PERI GODBOLD
Assistant Editor MARCUS HEARN
Editor GARY RUSSELL

THE ANNUALS OF HISTORY

In the final part of their look at the old *Doctor Who Annuals*, Chris Howarth and Steve Lyons discover the effect that real ale can have on pictures of the Fourth Doctor according to artist Paul Crompton.

Perhaps more than any other artist, Paul Crompton is strongly associated with the World Distributors *Doctor Who Annuals*. This association is due not only to his powerful and realistic style, which was perhaps not done with children in mind, but also because he was one of the very few artists that World deigned to credit.

Paul joined the staff of World back in 1973 as part of the eight strong team of in-house-studio artists. In those early days Paul worked on a variety of projects, although *Dad's Army* is the only title he can recall with any degree of certainty. "I just started working on different jobs," he remembers. "You did one job one day and another job another day. Later on, if your style was acceptable and the boss liked it, you tended to get categorised and specialised in certain things. Because I'm a figure artist they put me on endpapers and features to start with. You tended to start on endpapers if anything; then it went on to stories and then, if you were highly thought of, you went on to strips, and then . . . the cover!"



Paul Crompton's first *Doctor Who* related artwork appeared in the 1974 annual, where he illustrated the Third Doctor and Jo Grant in a couple of features. But by the time the 1976 annual appeared he had all but taken over. "Looking at some of the stuff I did, I wonder why," says Paul. "I don't know how I got away with some of these."

It is not widely known that Paul Crompton did illustrate the 1976-78 *Doctor Who Annuals*, as the unusual, almost experimental, style is wildly different from his later credited work. Indeed a popular myth contends that the artwork was farmed out to freelancers in Europe; presumably the fact that the books were printed on the continent forms the basis of this misconception. Perusing these books for the first time in many years Paul seems quite shocked by some of his material. "The state of my mind then must have been warped!" he exclaims. "Why a bird perched on a severed hand? (see *The 1977 Doctor Who Annual* endpapers) I don't know what that's got to do with *Doctor Who*; I was just going for images. Maybe it was a rush job, I don't know." After giving it some thought he decides to blame it all on his discovery, at that time, of real ale.

One particularly odd illustration in the 1977 story *Double Trouble!* includes a large white circle in the middle of it for no apparent reason. We can now reveal that its inclusion was simply because Paul didn't like the look of one of the faces he drew, so he decided to cover it up! The editorial department believed the incongruous circle had artistic significance and let it through.

Despite being unimpressed by much of his early work Paul Crompton is still fond of the colour comic strips such as *Menace on Metalupiter* from the 1977 annual. "I like the strange images in that one. You'd be given the script and have six frames with the dialogue in; rather than just do six panels what I'd do is split it all up to make it more interesting and give it a different shape. That one took me a long time and I really enjoyed it, but I used a different style: I was doing a dot effect rather than a line so that I could make it nicer and more realistic."

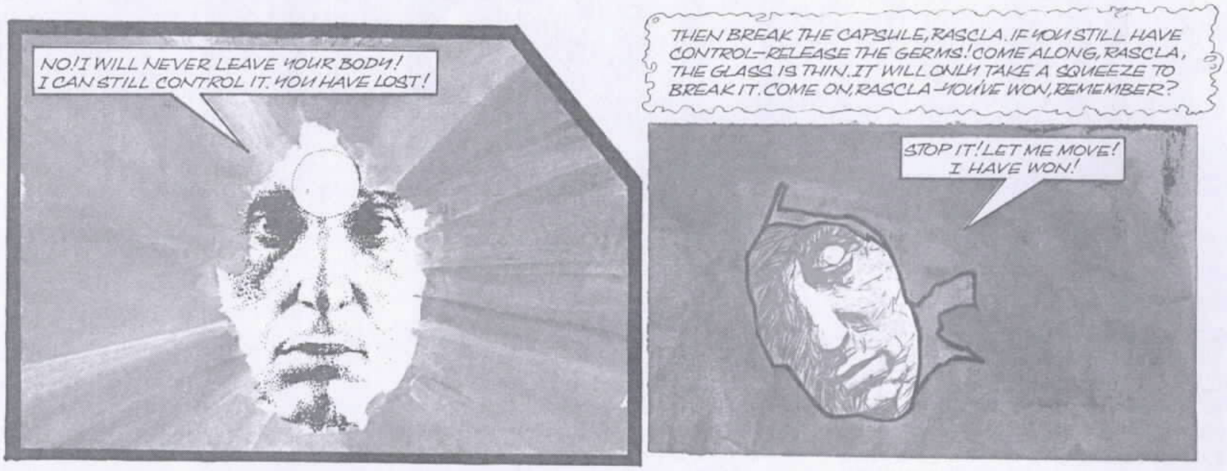
The biggest problem for artists working on the annuals was the lack of photographic reference material, particularly as they were required to make the likenesses of the Doctor and his companions as close to the actors as possible. "When Tom Baker took over," remembers Paul, "they sent me about seven black-and-white stills from his first series, but you'd still have to use these for the second annual. You'd never get reference for profiles, it was always full on heads shots and you can't make up somebody's profile."

To overcome this problem Paul scoured the pages of *Radio Times* and other magazines for further reference and also used off-tv stills taken by fellow artist Dave Friar. "If you do it in a realistic style, it's got to look realistic throughout," he says. "This occurred with later ones, when I got a lot of photos myself, but if you look at the early strips they were really iffy." As well as photographs from magazines, Paul would also use comics as an aid to his *Doctor Who* work, though he points out: "We never used other peoples' art as reference, but we were influenced by other artists at the time. So if it was for a strip sometimes you'd adapt a style that looked good." Among the more traditional influences Paul cites *Eagle* and *TV Century 21*, however echoes of such greats as Frank Frazetta and Esteban Morato may also be detected in his work.

For the first time in five years, the annual published for 1977 was given an artwork rather than photographic cover. Paul was given the task of painting it, but he revealed that the finished piece didn't go down too well with his boss Ron Smethurst. "Round the Doctor's head there was a skull, I don't know if I did an eyeball with veins in it and I can't remember what else was on it, but basically the effect was a horror annual. So Ron got it and touched it up; I was pretty annoyed at the time."

Fortunately this kind of situation didn't arise too often, as Paul recalls. "Ron was next door and he'd supervise everything you did. During the day he'd come in and say: 'That's fine, carry on,' then walk out again. When you'd finished it you'd go into his office and say: 'How's that?' and nine times out of ten he'd say it was fine – you'd do it page by page and not the whole batch, because he'd want to see how it was progressing."

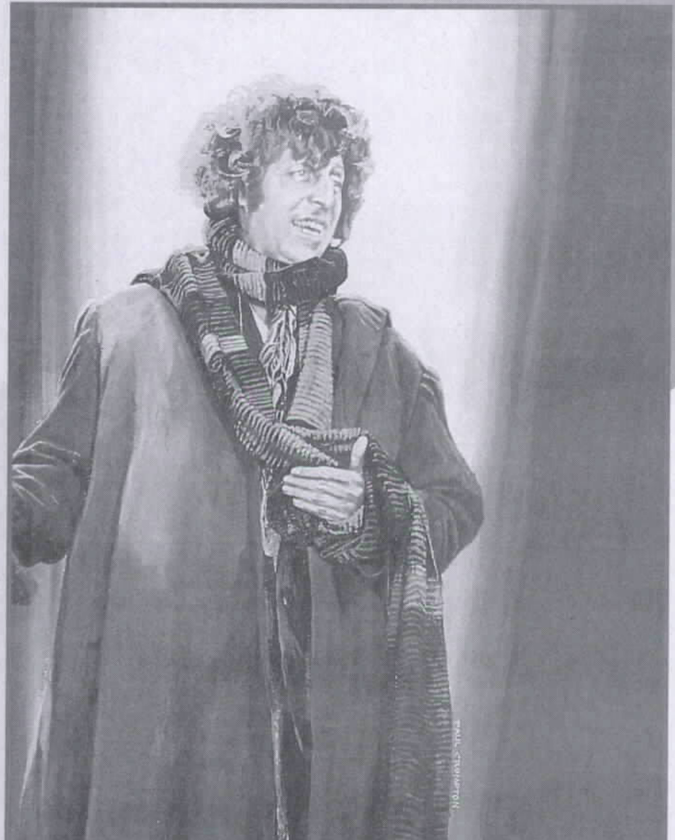
The popularity of Tom Baker's Doctor with the public, and consequently with licensees, meant that the annuals were not Paul Crompton's only contribution to the world of collectable *Doctor Who* ephemera. "I did a couple of *Doctor Who* colouring books and some jigsaws. There was one of a monster attacking people with the Doctor stood in front looking


NO! I WILL NEVER LEAVE YOUR BODY! I CAN STILL CONTROL IT. YOU HAVE LOST!
THEN BREAK THE CAPSULE, RASCLA. IF YOU STILL HAVE CONTROL—RELEASE THE GERMS! COME ALONG, RASCLA, THE GLASS IS THIN. IT WILL ONLY TAKE A SQUEEZE TO BREAK IT. COME ON, RASCLA—YOU'VE WON, REMEMBER?
STOP IT! LET ME MOVE! I HAVE WON!

relaxed. What I did originally was leave a little square around the Doctor's hands – I made the whole picture quite horrific with quite a bit of impact – and I had him holding a little card and all it said on it was: 'Boo'. They wouldn't have that."

The 1979 *Doctor Who Annual* saw a dramatic change in the look of Paul's artwork. "I seemed to settle into a more stable style then – I was probably on the wagon at the time," he jokes. A contributory factor to the development of Paul's artistic style in the 1979 *Doctor Who Annual* may have been that that year also saw his debut as a comic-strip writer. "They'd give you the script and ask you to put so much into one frame that it just wasn't viable at all, you couldn't do it. So I wrote out two scripts and took them to editorial and asked them to put them into manuscript form and I worked on them from there."

Crompton had little difficulty in persuading the editorial team that he could handle the task. "They were quite happy about it," he claims, "it saved them a bit of work, didn't it? It certainly made my job easier: if I wanted to do an image I'd write whatever image I wanted with a bit of dialogue. Basically the picture would come first and the dialogue would go around it – image first, story second."



Though ostensibly aimed at a young audience, the stories by Paul sometimes included quite violent scenes. In particular the 1980 annual strip *The Weapon* features one man being shot in the head and another with blood gushing from an arm wound. It also happens to be his most visually stunning *Doctor Who* work and his own personal favourite. "That was a very juicy strip that!" he says with obvious relish, "and I got away with it too," he adds with more than a hint of surprise. "At the time when I wrote that I was into King Arthur and the Knights of the Round Table and I enjoyed stuff like T H White's *The Once and Future King*. That's why I wanted to do a story like that. Obviously I'd enjoy doing it more and it'd look better because of that. There's a lot of work in each frame, but basically *Doctor Who* came second to the actual images of the knights and the King. I actually got a lot of references for faces from adverts out of the *Sunday Times Magazine* and just made up the armour and added it on afterwards."

Paul was quite a fan of Tom Baker's interpretation of the Doctor on television and became very enthusiastic about working on the *Doctor Who Annuals* – he also describes working in the World studio with fellow artists such as and Glenn Rix and Paul Green as "bloody good fun". Even so he found that working for the Manchester firm was not exactly fulfiling. "Artists aren't highly regarded in this country; even now it's no different with a lot of publishers. You're serving a function, basically just sitting down from nine to five, working; there's no enthusiasm generated by anybody outside the studio, you generate your enthusiasm inside the studio."

Towards Christmas 1979 Paul got himself an agent and went freelance, immediately getting work in advertising, on greetings cards, and in educational books. Around the same time that Paul Crompton left their employ World were moving across town from Lever Street to new premises on Ducie Street. Someone there had the bright notion that this would be the ideal opportunity to clear out the warehouse. Unlike certain other publishers, who return artwork to artists, World retained it all, so naturally the stuff that needed to be thrown away included virtually all the interior artwork from the *Doctor Who Annuals* of the Sixties and Seventies. "I don't think it's very nice at all," Paul says. "Apart from the fact that it could be worth something nowadays, you can put it in your portfolio and show people the originals. Some of the printing in these annuals is bloody awful – they always dulled it and so you were always aware that you had to make it a bit brighter or it looked really muddy."

Paul did return to World in 1986 and dug out a couple of his old cover paintings: the Ron Smethurst "touched-up" 1977 front and the impressive 1979 cover. This artwork too was embellished later on, when Mel Powell added the faces of the other Doctors around Paul's Tom Baker, for use on a compilation volume published in 1981.

Since leaving World Paul Crompton's style has continued to develop and his work is much in demand both here and abroad. Recently Paul has worked with his old World workmate Glenn Rix – who drew the bulk of the Davison annuals – on strips for *Red Dwarf Smegazine*. And his latest venture is a special on the life of Christopher Columbus. "I actually get royalties on this," he says, "and I get the artwork back." And, despite admitting to being more of a Trekker nowadays, Paul would love to work on another *Doctor Who* project – given the opportunity.

SHELF LIFE

Vampires, vampires, vampires, and the launch of a new series of novels from Virgin. So, armed with garlic, we sent Craig Hinton off to brave the night . . .

Chicago, the Thirties-prohibition. Whilst it is illegal to produce or sell alcohol, those that decide to break the law with their illicit stills and speakeasies find it a most profitable business. And one of the most recent – and most popular – bars is "Doc's Place", run by the mysterious Doctor and his sidekick, the sharpshooting Ace. Meanwhile, in the Exo-space Time Continuum, Benny is carrying out a little archeological research on the planet of the vampires (from *State of Decay*), research which leads her to the abandoned castle-cum-starship Hydrax from which the Three Who Rule once terrified the population. Unfortunately for Benny, it seems as if the Doctor's earlier actions were less successful than he might have thought. Once more, the Undead stalk the night, and Benny is in danger of becoming one of the first victims.

What is the connection between the Great Vampires and a potential bloodbath in Chicago? What role does Gallifrey play? And why is the Doctor brewing beer in the TARDIS swimming pool? For the answers, read July's *New Adventure* from Virgin, *Blood Harvest* by Terrance Dicks. When Terrance isn't under the pressure of producing a novelisation each month, the resultant book is inevitably outstanding, and *Blood Harvest* is no exception – we really are in the hands of the master. His characterisation is first rate: the regulars are drawn to perfection, particularly Benny, whose escapades on the Vampire planet feature some of the most chilling scenes in any *New Adventure*. And there's an addition to the role call of companions, as a familiar face temporarily joins the fray . . . but I'm not telling! As one would expect, the Doctor is in sparkling form, with all the wit and deeper passions that characterise McCoy's portrayal, and Ace actually gets to play a pivotal role (for the first time since *Tragedy Day*). The inhabitants of the Vampire planet come across just as they did in *State of Decay*, but the real honours must go to the richly drawn cast in Chicago. From the Marlowe-like Dekker (whose scenes are written in the first person in an engaging Chandleresque style) to the host of gangsters such as Al Capone, every one leaps off the page. Indeed, it is hard to tell where true history ends and Terrance's imagination takes over! To cap it all, there is a spectacularly evil villain for the Doctor to get his teeth into . . . so to speak!

The plot is complex, weaving in three connected strands – Vampire planet, Chicago and Gallifrey – but Terrance's steady pace and sheer enthusiasm carry everything along before reaching the climax . . . and then the whole thing falls apart. I can't recall ever having been so disappointed by the resolution of a *New Adventure*. As soon as the action moves to Gallifrey, the reader is overwhelmed by a tidal wave of continuity references. Now, I love continuity, but constant references to the events of *The Deadly Assassin, The Five Doctors*, the Elixir of Life, guest appearances by Castellan Spandrell, President Flavia . . . all a bit much, I'm afraid. Having been waiting for a Gallifrey book since the beginning of the *New Adventures* (*Time's Crucible* notwithstanding) I couldn't help thinking that shoehorning it into the end of *Blood Harvest* was a waste.

Thankfully, my overall impression was of an exciting, compelling book, and my disappointment with the ending was outweighed by the quality of what came before, and, as I put it down, I couldn't help wondering about some of the loose ends. I wanted to find out more about the Great Vampires and their connection with the Time Lords . . . and I didn't have long to wait.

ANOTHER BITE

In his fifth incarnation, the Doctor's brief holiday in Australia is interrupted when he, Tegan and Nyssa are all attacked by vampires . . . modern day human vampires. Suspecting that it is just the opening gambit of a much larger game, he sets off for Manchester, where he believes the source of the vampiric infestation can be found. But although he and Tegan successfully repel their assailants, Nyssa isn't quite so lucky.

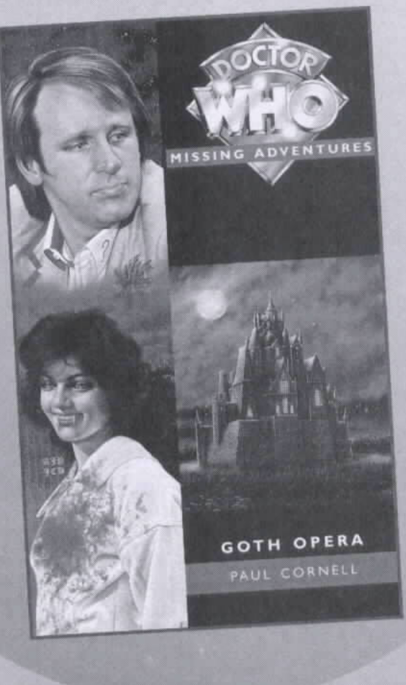
As the Doctor and his companions try to locate the lair of their enemies, vampires across the planet – all a direct result of events in *Blood Harvest* – are preparing for the ascension of the Vampire Messiah, with an escalating series of brutal and gory assaults. But even the Messiah isn't aware of his Time Lord consort's true plans, plans which will change the cosmos for ever.

The story wasn't over when *Blood Harvest* ended, and the first of Virgin's *Missing Adventures – Goth Opera* by Paul Cornell – concludes this two-part tale. Having been unhappy with Paul's most recent *New Adventure, No Future*, I approached *Goth Opera* with a fair degree of trepidation. Completely unfounded trepidation. *Goth Opera* is quite simply one of the finest *Doctor Who* novels I have ever read. The plot has an epic feel, dealing with Time Lords, the Great Vampires, the Haemovores and sinister cults that date from the Dark Times, but never loses sight of the immediate moment. Paul's handling of Tegan is superb, giving the "mouth on legs" a better part than she frequently received in the programme. The plight of poor Nyssa as she turns into a vampire is both pathetic and terrifying, as she is forced to come to terms with an existence diametrically opposite the innocence of life on Traken, and the scene where she is attacked by a vampire baby is both hysterically funny and truly disturbing. He captures Davison's Doctor to a tee, all breathless enthusiasm and noble self-sacrifice, and every one of the minor players is given the same care and depth. And if I thought that the villain in *Blood Harvest* was evil, I hadn't seen anything. His cruel Time Lady, Ruath, knocks spots off the Rani, while the Vampire Messiah is pure Hammer horror. Speaking of which, if *Blood Harvest* presents vampires in their traditional light (no pun intended!), *Goth Opera* leans towards the vampires of *The Lost Boys* and the works of Anne Rice, with their hip attitude towards their condition. "Going out for an Indian" takes on a whole new meaning!

For continuity buffs, references abound, but far more subtly than in Terrance's book, with a great deal of Gallifreyan mythos alluded to. In the same way that Jim Mortimore's *Blood Heat* benefited from being set in a convincing Bristol, the decision to stage *Goth Opera* in Manchester is a master stroke. Being familiar with the city, I simply lapped up Paul's authentic – and geographically correct – references, which give the book a depth that is often lacking from those set in the homogeneous fictional London favoured by so many.

Goth Opera is perfectly paced, accelerating and turning up the tension as it reaches its inventive and heart-stopping conclusion. And, unlike Paul's other books, the book ends when the story does; no lengthy chapters with people having tea or visiting peace festivals for no readily discernible reason.

Goth Opera is magnificent, combining a traditional *Doctor Who* story with the punch we have come to expect from the *New Adventures*, and complements *Blood Harvest* perfectly: reading both books makes the Gallifrey scenes of Terrance's book far more palatable. There is no doubt that *The Missing Adventures* are definitely off to a flying start.



RANDOM VISIT

Having cheated the Black Guardian, the Fourth Doctor is on the run. With the TARDIS's flight randomised, he and a newly regenerated Romana have no idea that the radioactive planet they have landed on is actually the ruins of Skaro, the planet of the Daleks. But they are not the only visitors. The beautiful Movellans have also arrived: what do they want on an apparently dead world? However appearances can be deceptive, as Romana finds out to her cost, as she becomes a prisoner of the erstwhile masters of Skaro. Meanwhile, the Doctor discovers that beauty is only skin deep as he discovers the truth behind the Movellan facade, and is caught in the middle of a galactic war between two totally logical races. A war locked in a stalemate that only two people can break:

the Doctor and Davros.

Do you think that sounds good? The pity is that *Destiny of the Daleks* is one of the most embarrassing farragoes of sheer drivel I have ever sat through. It takes genius to muck things up on this scale, so stand up Messrs Nation, Adams, Grieve and Williams for writing, editing, directing and producing this nonsense.

Destiny of the Daleks has so many faults, I don't know where to begin. Why Davros couldn't stay dead is beyond me. Perhaps Michael Wisher could have salvaged something from this, but David Gooderson fails entirely and as for the Movellans – they have all the acting ability of a wardrobe, which is where they should have been locked up.

The plot is so threadbare that the entire Dalek and Movellan fleets could fly through it unhindered: since when have the Daleks been slaves to logic? Who created the Movellans? How can you set fire to an atmosphere? And the Daleks are not robots, for goodness' sake! Douglas Adams' healthy additions of undergraduate humour fall like lead balloons, while Romana rapidly descends from noble Time Lady to a screaming wreck at the first sight of a sink plunger. Then again, she had just undergone the most ridiculous excuse for a regeneration ever seen. I know that it was supposed to be a parody of Tom Baker's choice of costume from *Robot*, but it's nothing more than silliness.

Even if the script had been stronger, it is obvious that there was neither the budget to rescue it. The Daleks are shabby shadows of their past glory, bumping into walls with their domes dropping off. No wonder they can't beat a race of camp androids. And everything is so bright: reading the script, there are heavy allusions to vampires and the walking dead. It's hard to be creepy in broad daylight, especially with some of the most lacklustre extras drifting about wearing any old rubbish wardrobe could find.

Destiny of the Daleks is one of the worst stories ever made, with nothing to recommend it in the slightest. Eminently missable.

INNER STRENGTH

Destiny of the Daleks is – mercifully – on a single tape. July's other release is a more expensive double tape. But it's worth it.

Comets have always been seen as bad omens, and the one that streaks across the sky above Squire John's house in 1666 is no exception. Very soon, Death is stalking the village: not the invisible death of the Great Plague, but the Grim Reaper himself.

Meanwhile, the Doctor fails to deliver a happy landing for Tegan: instead of Heathrow, 1981, he arrives three hundred years too early and discovers that the comet is actually an alien visitation by a group of escaped convicts – the reptilian Terileptils – who have hatched a desperate plan to conquer the planet. The Doctor must stop them before they change the course of history.

The Visitation is that stalwart of *Doctor Who*, the so-called pseudo-historical story. Beginning with *The Time Meddler*, the series has always had a penchant for mixing historical fact with science-fiction, as seen in such classics as *The Time Warrior* and *The Talons of Weng-Chiang*, and this was the first story since *Horror of Fang Rock* to combine the two elements. And it's a winner, for all the same reasons that *Destiny of the Daleks* is such dross – writing, direction, acting and budget.

BBC
DESTINY OF THE DALEKS
DOCTOR WHO
U
Starring
TOM BAKER

On the acting front, Davison finally comes into his role, both radiating the inner strength that makes a Doctor and also embodying the concept of the old man in a young man's body, an idea that would sadly be lost to the more obvious heroic qualities of the part. Both Tegan and Nyssa shine with the strengths that lie at the core of their characters: Tegan is the bossy, bold air hostess whose bravado gets her into trouble, while Nyssa is the naive scientist, demonstrating a deeper fortitude as she tackles the Terileptils' android. Michael Robbins as Richard Mace is excellent: as a travelling actor-cum-thief, he faces the increasingly alien threat with a believable attitude that deepens and realises the character, and provides some welcome comic relief to highlight the drama. And let us not forget the leader of the Terileptils: as **DWM**'s interview with Peter Davison revealed in Issue 212, Michael Melia's Terileptil wasn't exactly a comfortable performance, but he conveys a menace that underwrites all of his scenes, creating the first real villain of the Davison era, even vying with Sharaz Jek as a sympathetic baddie.

Peter Moffatt's second *Doctor Who* story shows just what a superb director he is, giving *The Visitation* a period feel that is vital for a pseudo-historical story. Of course, this is aided and abetted by the magnificent seventeenth century costumes that the BBC always excels at, as well as the stunning android whose jewelled exterior suggests the love of beauty inherent in the Terileptils.

Another plus is the number of delightful set-pieces. From the attack on Squire John's house to the unveiling of the android, these little nuggets are peppered throughout *The Visitation*, focussing on the characters above and beyond the action. Indeed, Nyssa's sonic attack on the android says more about her than most of her other stories put together.

This is not to say that *The Visitation* is without its problems. The resolution is a trifle too convenient for my liking, and the destruction of the sonic screwdriver is so well signposted that I'm surprised the Doctor fell for it. And why does the TARDIS bring up maps of London that are annotated in seventeenth century handwriting? But these are quite pathetic nitpicks. *The Visitation* is a well-written, well-acted, well-directed story that nearly deserves classic status. And a marvellous antidote to *Destiny of the Daleks*.

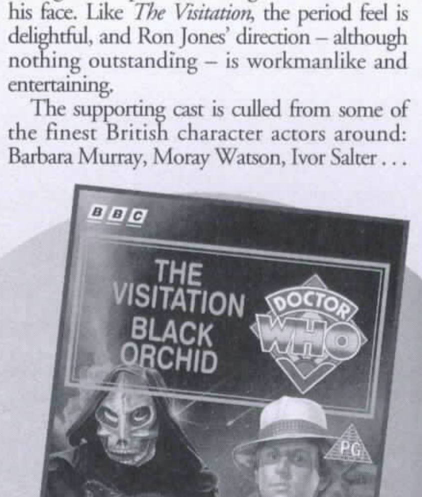
HOWZAT

But *The Visitation* is only the first part of this cassette's charms. BBC Video have decided to make it a doublepack, teaming it with the story that followed it: *Black Orchid*.

After materialising at a railway station in 1925, the Doctor and his companions are caught in a bizarre case of mistaken identity. Not only are they assumed to be honoured guests of Lord and Lady Cranleigh, but Nyssa is the exact duplicate of their future daughter-in-law, Ann. The Doctor quite literally bowls them over with his cricketing prowess, demonstrating that his costume is more than just show, and he, Tegan, Nyssa and Adric are invited to the masked ball to be held in the evening. The Doctor chooses to wear a rather striking pierrot costume. But something stalks the corridors of Cranleigh Manor, a mysterious figure that soon has blood on its hands. A figure in a pierrot costume . . .

It's hard to know what to say about *Black Orchid*. When it was first broadcast, it was regarded as a rather inconsequential story, partly because it was sandwiched between the extremely popular *The Visitation* and the unbelievably popular *Earthshock*. No planets are in danger, the universe isn't about to explode . . . nothing. It's downtime for the Doctor and co: the main man properly plays cricket (for the only time in Davison's era!), Nyssa and Tegan indulge in a spot of dancing, and Adric stuffs his face. Like *The Visitation*, the period feel is delightful, and Ron Jones' direction – although nothing outstanding – is workmanlike and entertaining.

The supporting cast is culled from some of the finest British character actors around: Barbara Murray, Moray Watson, Ivor Salter . . . I mean it as a compliment when I say the whole production reminded me of the BBC's *Miss Marple*. Indeed, that's quite a good analogy: *Black Orchid* is a straightforward murder mystery in the style of Agatha Christie. The dialogue sparkles at every turn, authentic Twenties dialogue courtesy of the late Terence Dudley, making *Black Orchid* part-thriller and part-comedy-of-manners.



It may not be the most adventure-packed story in the series' history, but it is the first true historical story since *The Highlanders* in 1966. We get to see the TARDIS crew at play and, more importantly, we get the feeling that they actually stay around for a rest after the "adventure" is over. An underrated jewel that compliments *The Visitation* beautifully. So, at least one tape this month is worth buying.

Peter Davison – Dr.Moo?

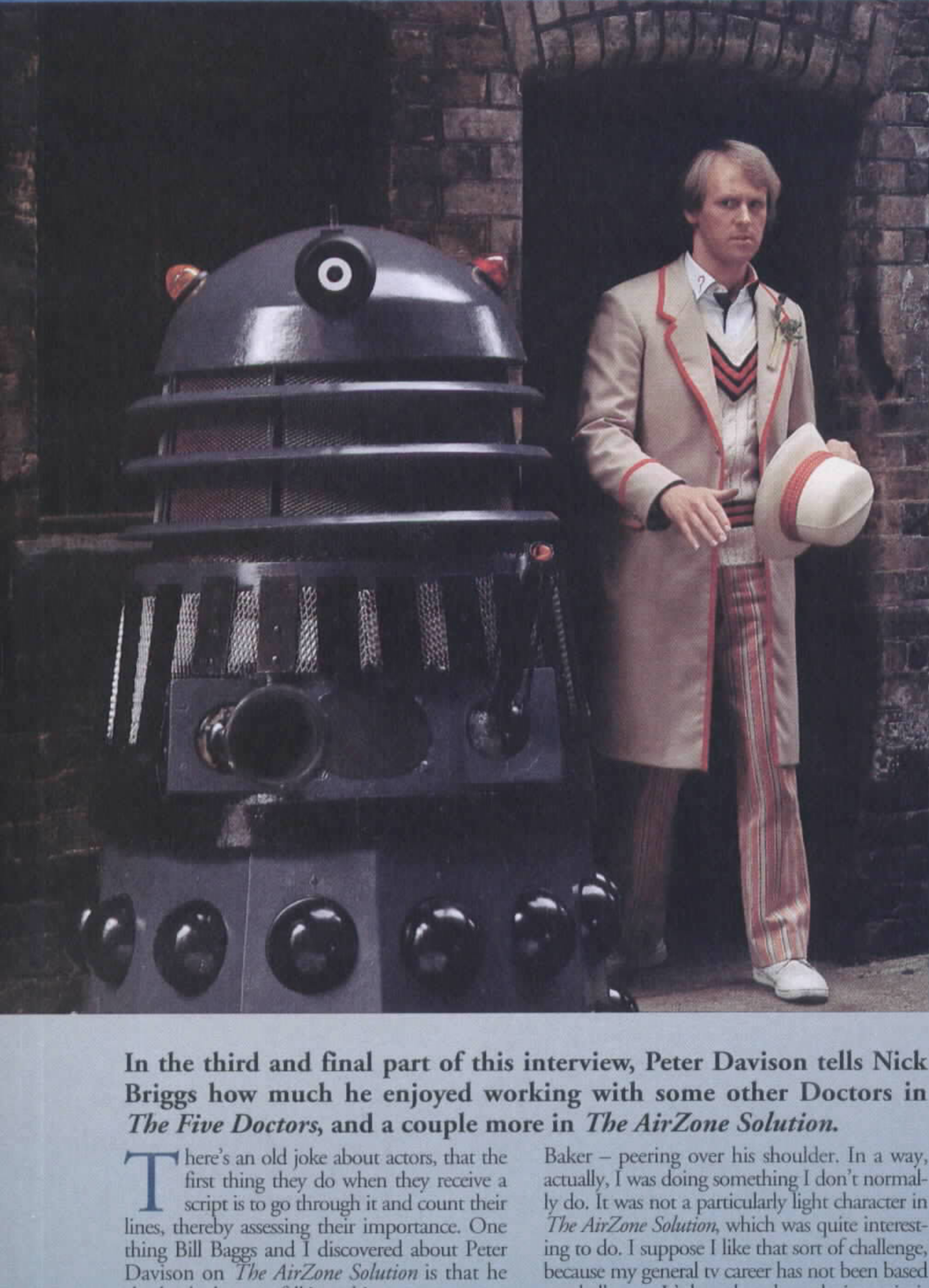


Photo © BBC

In the third and final part of this interview, Peter Davison tells Nick Briggs how much he enjoyed working with some other Doctors in *The Five Doctors*, and a couple more in *The AirZone Solution.*

There's an old joke about actors, that the first thing they do when they receive a script is to go through it and count their lines, thereby assessing their importance. One thing Bill Baggs and I discovered about Peter Davison on *The AirZone Solution* is that he absolutely does not fall into this category.

During the rehearsals, we suddenly realised, 'We've got Peter Davison to do this part . . . and we've hardly given him any lines!' We were frantic to add more dialogue in for him. Peter wasn't having a bit of it.

"No, that's right," he laughs. "I subscribe to the Clint Eastwood school of acting. That is, cut your lines down as much as possible. You give them to the other people, you see. Then they get stuck with the plot, and all you have to do is react! I just don't worry about counting lines anymore."

It was rewarding enough for Peter to play a shadowy figure who haunted the other characters. "I enjoyed frightening the hell out of Colin Baker – peering over his shoulder. In a way, actually, I was doing something I don't normally do. It was not a particularly light character in *The AirZone Solution*, which was quite interesting to do. I suppose I like that sort of challenge, because my general tv career has not been based on challenges. It's been based on playing a similar sort of part – varied within a certain range, but nevertheless similar sorts of performance."

SNAKE!

We pick up the *Who* trail this issue with *Snakedance.*

"That was another chance for Janet to do heavy, evil acting. I think I saw *Snakedance* as a kind of rest for me. Janet did quite a lot in that, and I would kind of wander in from time to time."

One significant sequence for Peter, however, was his mystical, reptilian encounter. "It was a real snake," he points out. "That was rather unnerving. It was filmed at Ealing. I don't remember what kind of snake it was – it was exotic but non-poisonous . . ."

He reflects for a moment, thinking of *All Creatures Great and Small.* "Whether or not it was better or worse than putting your hand up a cow's backside . . . It's a close call, actually," he laughs. "When you hold a snake it's okay, but it's a very bizarre feeling. It's cold, very clammy and there's that muscular movement."

From the cold and clammy to the warm and familiar . . . The return of the Brigadier . . .

"It was great to work with Nick Courtney in *Mawdryn Undead.* It was terrific. I kind of liked all that nostalgia stuff, which *The Five Doctors* also had a bit later on.

"Nick Courtney is a tremendously laid back person. I don't know whether he is in real life, but this is certainly the impression he gives. He's entirely relaxed and, if he's not needed, will go and have a little nap after lunch."

However, Peter had some misgivings about the plot. "There were an awful lot of holes in the story I seem to remember. I recall thinking 'There's no way this is going to work' because if you sit down and read the script, the plot is like a sieve. But in fact, it's one of those things that you notice when you're doing it, but when you actually watch it back you don't notice any of the holes. That taught me a lesson about plots in general. There can actually be enormous holes in a plot, but the audience will just never notice. You can do the most extraordinary things and get away with it, as long as the story moves, as long as the audience isn't given time to think about it. If you have time to think about it, you think 'how how the hell did . . . ?'"

However, the fact of the matter is that an actor has a lot of time on his hands during filming. How did Peter avoid spotting plot anomalies or simply getting bored?

"I think actors have different ways of doing that. My way is to be buoyant , jokey or 'up' . . . or chat to people. I'm sure that in some instances it can get on directors' nerves, but it's an essential part of keeping yourself at the same energy level for the next take. Other actors just go into a sort of shell and don't think about anything but the part they're playing. I suppose that's equally valid; but personally, I just like joking around, really."

Was this 'keeping the atmosphere light' technique used for putting guest actors at their ease in the series?

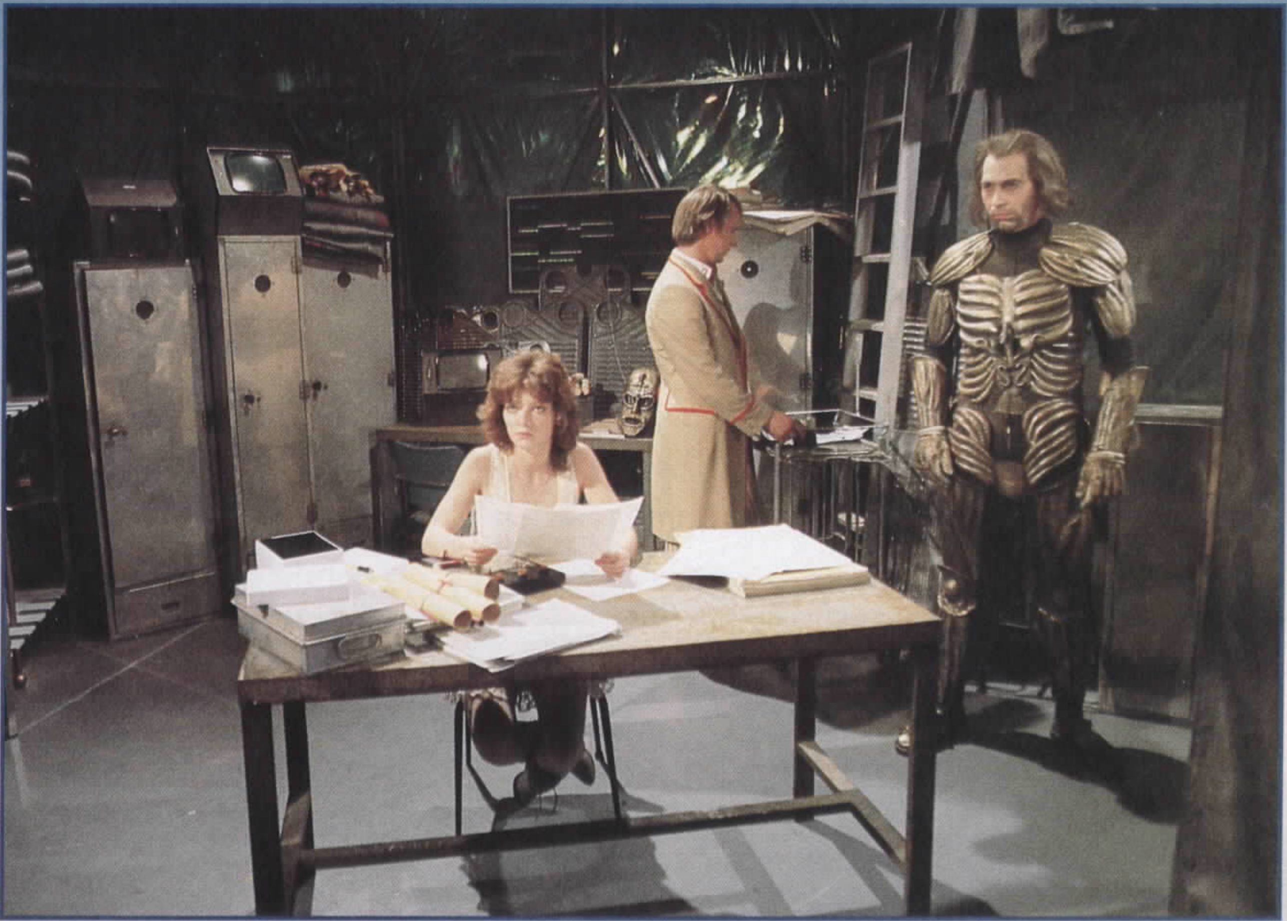
"Yes, I think that's probably true. I never quite felt that I did that enough. An actor coming into *Doctor Who* probably had a very different point of view about me than I did. I never thought, 'here is a guest coming in, and I am the Doctor and this is *Doctor Who* and I should be welcoming them.' I always thought 'It must be great to be an actor who's doing all this other work.' And it was a great treat for me when *they* came in.

"At read-throughs I never knew whether to go up to people and say 'Welcome to *Doctor Who.*' It sounds frightfully grand. I often felt that people coming into the show had done far better stuff than I'd done. I was always looking up to them yet they might have been looking up to me."

TERMINAL REHEARSALS

"I don't think we ever had a tough rehearsal period," says Peter. "It was always very jokey, very lively. Sometimes the studios got to be really hard work. There was far too much to do and too little time to do it in.

"There were tremendous compromises. Sometimes we would do terrible things." Then he remembers a particularly tense time on



The studio sessions for *Terminus* were amongst the most fraught and under-rehearsed, remembers Peter Davison. Photo © BBC Video

another story from his second season.

"I remember, it was five minutes to ten, and we had to finish the studio session – and it was the last studio session for this particular story. It was *Terminus*, directed by Mary Ridge. The whole thing had just gone very, very badly and everything had been delayed. I knew we had to finish at ten o'clock, because they never went into overtime. But we had this whole, big end sequence to do.

"We'd rehearsed this scene for a particular set, but of course they'd had no time to light it. We'd just been shooting some scenes in the TARDIS, so they said 'Look, we've got no time to light this other set, so we're going to have to do this final scene in the TARDIS'.

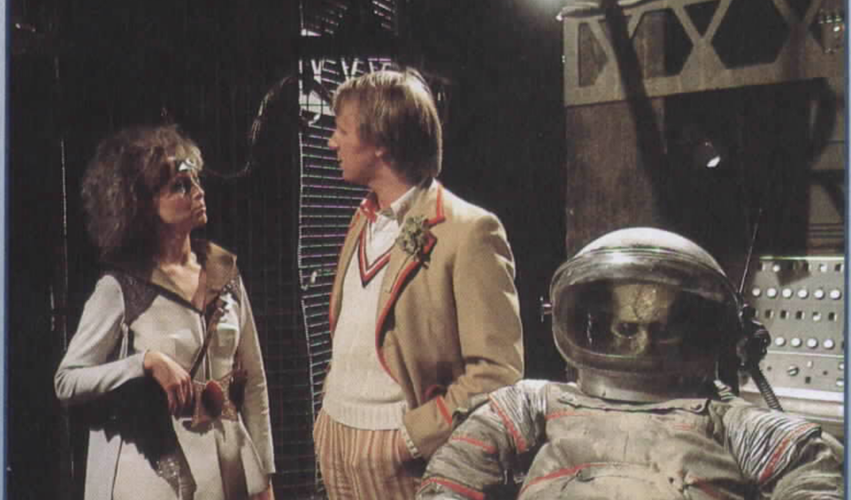
"And I said 'Well, how are we going to do this? We've got to block the scene out,' [television jargon for working out the moves for the cameras' benefit]. They said, 'No time to block. Just go on and say the lines.'

"By now it's something like two minutes to ten and I'm saying 'We can't do that!' and they're screaming from the studio gallery 'Just walk on the set and say the lines!'

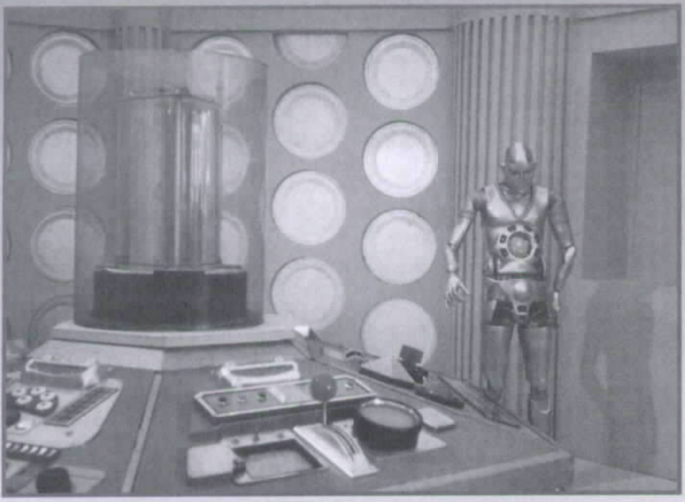
"So we walk on the set, and suddenly it was the equivalent of live television. The cameramen have no idea what the hell they're doing; they're following me around – and I have to figure out where I can stop without them shooting off the end of the set. And there's Janet and Sarah there – and you're doing it! You're just making it up! You get a tremendous buzz out of doing it because you're making it up, and you're well aware that the cameramen are making it up – everyone is making it up! And you're thinking 'Wow!'

"Of course, what you *then* have to think about is that when the audience see the end product, they're going to think 'This looks a bit amateurish'." He bursts out laughing. "It must look like these people are wandering all over the shot. The cameraman doesn't seem to quite know what he's doing. You see, no-one actually tells the audience at home that we shot the scene at two minutes to ten, with no rehearsal at all!"

As for his general memories of *Terminus* . . . "They bought the sets cheap from *Alien* for that story." Then he focuses in on the plot itself. "That was another one with quite big holes in the script. I remember we had endless arguments about this pilot or navigator who seemed to be dead. In fact, later in the story we discover that he wasn't dead, he was just moving in a different time/space to us. He was moving very, very slowly. But they insisted on putting cobwebs on him, as if he was Miss Haversham. And I said this was not possible. If he was moving in that time scale, he'd just look like you or me. He'd not be covered in dust and cobwebs. I remember having huge discussions about that." ►



Endless arguments about the rationale behind the *Terminus* pilot are Peter Davison's biggest memory of the story. Photo © BBC Video



Kamelion – the real demon of *The King's Demons,* and one of the less impressive aspects of his time as the Doctor, says Peter Davison. Photo © Steve Cook

◄ Of course, this story saw the departure of Sarah Sutton as Nyssa. "Now John Nathan-Turner [the producer] had been obsessed in the first season with covering the girls from head to foot in case anyone would think there was hanky-panky in the TARDIS. Somebody wrote in and said, 'What's happened to the companions in *Doctor Who*? We don't see anything of them now . . . We used to love tuning in and seeing them in their nice, skimpy outfits.' So suddenly, miraculously, both the female companions lost most of their clothes. Janet started walking around in this boob-tube, and Sarah was saying, 'Oh, it's so hot, I must take my clothes off!' The whole thing kind of changed."

However, things weren't so much fun for new companion Turlough. "This was when we kept locking Mark Strickson up, wasn't it? He'd joined us in *Mawdryn Undead,* and because he was trying to kill me, the only thing they could do with him in the story was to lock him up at the beginning of Part One and not let him out until Part Four. In *Terminus,* I seem to remember, he was trapped behind some underground grating for two episodes."

ENLIGHTENING

"We started to film *Enlightenment,* then we stopped because of a strike. Then we came back to it with a new cast, because the original actors weren't available. We only did a day of filming during the false start. It was with Peter Sallis playing the part Keith Barron ended up playing. It was at the film stages at Ealing. We may then have gone into rehearsal, and then that's when the strike came."

As for his feelings on the story, Peter simply says "Bizarre story. A very bizarre story that. Never quite got a grip of it."

So how does an actor cope with that kind of problem? Peter's methodology is straightforward and practical. "You just do it," he says. "You just break it down into individual moments and do it. Then, hopefully, when it's sellotaped together, it works."

Although *Enlightenment* wasn't a favourite of Peter's, he's keen to point out that this may be because he actually has no real memory of the plot. "I don't necessarily think my opinion on a story is dead right. Maybe some people think *Enlightenment* is marvellous. Sometimes you do things you think are great, then see them back and you think 'Ugh'. Then you do things you think are terrible during the filming, and when they're put together they're great. So I don't think I'm the best judge of a script at all. I have grave doubts about my ability to judge a script or even a particular 'take' of a shot. You know, you can do a take sometimes and think 'God, I was so good in that' then you look back at it and think . . ." He starts to laugh. "'Oh God! *No!*'

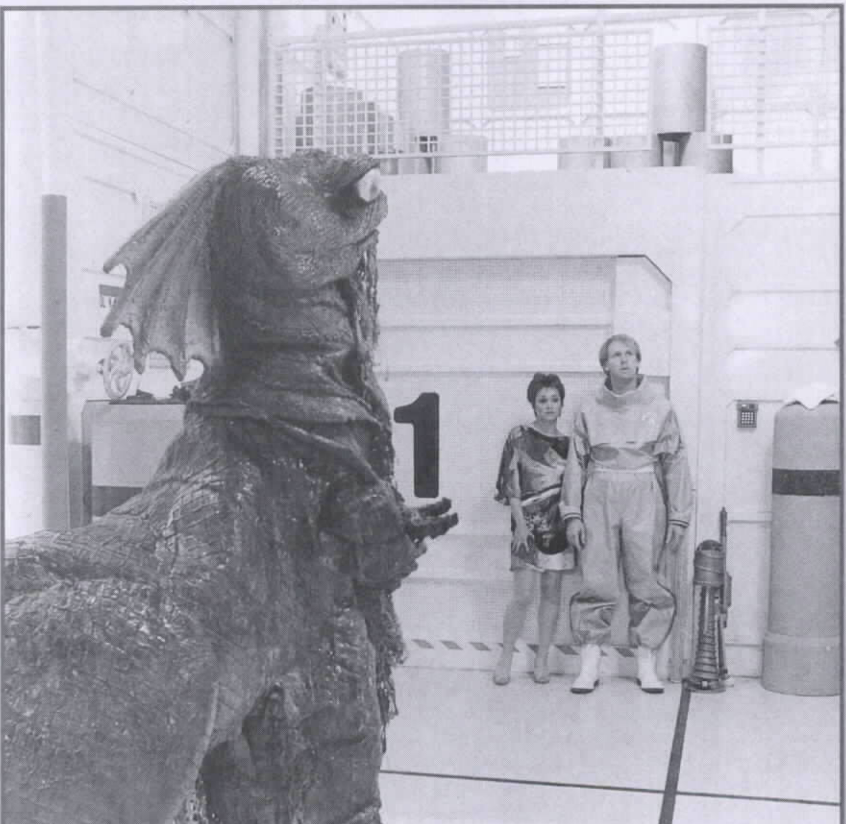
"*The King's Demons* was a riot from beginning to end. It was just a riot! We did it at the same time as I was rehearsing pantomime at Tunbridge Wells. It was mainly a *Doctor Who* panto: Anthony Ainley was in it, and various other *Doctor Who* people. I was *so* tired. We would do half a day rehearsing *The King's Demons,* then we would go down to Tunbridge Wells and rehearse the pantomime until about nine o'clock in the evening. God, it was murder. I just remember laughing from start to finish," he says, then grabs hold of a particular incident. "Ah yes . . . the classic moment. There was an actor called Michael J Jackson in it, who, died in mortal combat. His body was brought in and Isla Blair was meant to sob over it. The sobs were not sobs at all – they were hysterical laughter. Then the body started to laugh. You can see it if you look carefully, the dead body is sniggering!

"Of course, the real demon of the piece was the new companion." The what? "Kamelion! It *never* worked! The thing was a disaster. It ended up with them having to play a tape of Gerald Flood's voice and we would have to fit our lines in the gaps. It was meant to say its lines on cue at just the touch of a button from the technical boys upstairs." He shakes his head in despair. "Never worked!

"So, if you didn't say your line quick enough, Kamelion would answer a question before you'd asked it . . . It couldn't do anything except sit in a chair. Lights would flash, and it was supposed to move its head; but it had great difficulty moving anything at all.

"After *The King's Demons,* for ages, Kamelion was consigned to some back room of the TARDIS. And it was only because I said we really had to do a story where we got rid of this thing, because it's still there, that it was written out! It was meant to be a regular companion but of course the whole thing was such a disaster you could never use it. So we just forgot about it – but in the end we got rid of it in *Planet of Fire.* "

The Myrka from *Warriors of the Deep* was similarly forgettable, incapable as it was of convincingly striking terror into anyone, let alone the Doctor and Tegan. Photo © BBC



THE LAST ADVENTURES

The Five Doctors was great fun to do. I wish the Doctors had more to do with each other, but, as I've said before, I think John Nathan-Turner was worried about ego clashes on the set. They simply didn't happen. It was a shame Tom wasn't in it apart from his bits in *Shada*."

Peter's last season kicked off with the return of some old foes, the Silurians and Sea Devils in *Warriors of the Deep*. But Peter's chief recollection is of a slightly bulkier foe. In fact, he can't stop himself laughing about it. "That's where we had one of those really absurd things we *always* used to get. A monster, in this case the Myrka, who couldn't move faster than half a mile an hour and yet caught up with perfectly healthy soldiers and killed them."

The story also gave Peter a chance to inject a little moment of humour. As he dons a security guard's protective head-gear, he quipped, "What have you been eating?" Peter is quick to make it clear that this was a rare moment when he was able to get away with adding some humour. "I was always battling to put more jokes in!" he insists. "But I wasn't allowed to.

"I was suffering from a kind of Tom Baker-backlash. John had felt that Tom had gone just too far . . . which I agree with. I think he did. He brought the rather undergraduate humour into parts of the stories which couldn't sustain it. So, even in moments of high tension, at the peak of what should have been a dramatic moment, Tom would behanding out jelly babies and cracking jokes. I never thought that worked. I think there is a place for that in *Doctor Who*, but at the right time. Important points have got to be played absolutely for real, otherwise it doesn't work. So it was always a battle for me, putting in the odd joke here and there and getting it past the producer's run."

Peter confesses that he has virtually no memory whatsoever of *The Awakening* and sits patiently listening to my clues about the story and suddenly he remembers. "It's where that famous out-take comes from, with the horse and cart demolishing the gate. I just don't remember much else about it, really. I think I quite liked it. I know we had a kind of re-enactment of a battle on the village green down in Hampshire, which caused quite a consternation with the villagers."

Onto more familiar territory for Peter and the series itself. "I liked *Resurrection of the Daleks* – all that blood and gore. Although I think there might have been a bit too much. The body count was something approaching that of *Terminator 2*. But I liked the story.

"I really thought we'd have problems with the Daleks – making them believable. But they moved like greased-lightening around those studios!

"Right, now we're up to Nicola Bryant's first story, *Planet of Fire*," says Peter, keeping tabs on the history. "A good reason to be in Lanzarote. Peter Wyngarde was in it. Great volcanic scenery. I quite liked the story. Actually, the last two scripts I did had a lot of 'acting' to do in them. Much more than was required in the other ones."

Most of Peter's recollections of his new companion, Peri, centre on Nicola's public relations image. "Nicola was pretending to be American with everybody. I think it was under instructions from JN-T – although I haven't got quite close to the truth as to whether it was her idea or his idea to actually pretend to *everybody*. The trouble was that we had two reporters with us the entire week we were in Lanzarote, and I think she had to pretend to be American for them, so they didn't let the cat out of the bag.

The Caves of Androzani was Peter Davison's favourite story, largely due to director Graeme Harper, seen top right in front of the TARDIS. Photo © BBC

"I knew that she didn't have a very strong American accent, but I didn't find out for ages she wasn't even American. But what she was telling us was that her father was American, or that she'd been brought up in America. It was all lies . . . under instruction, but nevertheless, complete fabrication!"

And suddenly, it was all nearly over for Peter with *The Caves of Androzani*. "I just thought it was the best one we'd done because we had a good writer. I think it was the combination of having a very good writer, a very good actor playing the lead villain and having a director who was tremendously energetic . . . Graeme Harper! Because *he* was so energetic, *you* became energised. I was probably throwing myself into it more because there was nothing to sustain past that story. I was probably more heroic than I had been before." If the experience was so good, did Peter feel sorry that it was going to be his last *Doctor Who*? He's resolute. "No, I never thought that. It was a weird feeling, when I finally did the end sequence, knowing I'd never do *Doctor Who* again. But I never really regretted it. I had to make the decision at the end of the second season, which wasn't my favourite. So I'd decided way back then that I wasn't going to do anything beyond a third season. I was just glad that the third season was so much better than the second.

"I felt brave about the whole thing. Not only was *Androzani* much more of a meatier acting job than I'd had for most of *Doctor Who*, I also felt that I was going out into the real world after being cosseted for three years in the series. I had no idea of what I was going to do afterwards. I had turned down the opportunity to do a fourth season, and I felt like I was burning my bridges. I was this close," he says, indicating a tiny amount with his fingers, "to saying I'd go on. But I knew this was the last chance I'd get to move on and not be affected by being the Doctor. I think anything from three years onwards and you get marked."

His philosophy seems to have been correct. He's as well known now for other parts he's played as he is for having played the Doctor. "I've been very lucky," he reflects. "I don't think it ever did affect me. So, yes, I *was* lucky." ◆

THE DAVISON FILE: Part 3

We present the final batch of Peter Davison trivia!

What objects do you always carry with you?
A filofax with virtually nothing written in it, a mobile telephone I nearly always forget to switch on – so no-one can ever contact me – and a black bag. I've always had a black bag, which I carry most of my life in.

What makes you most depressed?
My inability to change or take control of what I do.

What is your most unappealing habit?
Saying sorry all the time. Sorry.

What is your favourite building?
The Empire State Building. It's not particularly beautiful, but it sums up New York.

What vehicle do you own?
I used to own a very nice Peugeot, but it got stolen. Now I have a Ford Sierra that's falling apart.

Do you remember a favourite scene from *Doctor Who*, before you took over the lead role?
I *remember the first Patrick Troughton scene vividly. I'd been such a big fan of William Hartnell, I just thought that it was awful that he was leaving. I could not conceive of anyone else doing the part at all. I remember watching Patrick Troughton's first scene and suddenly thinking 'This is going to be great,' just as quickly as that.*

What do you think about sexism in *Doctor Who*?
I don't buy that at all. I don't see why Doctor Who *is sexist, where any other programme which has a male star is not sexist. It happens to be that the Doctor is male. I don't think it would work with a female Doctor. I think it would be hogwash, really. If you start off with a female character, if you start off with Miss Marple, then great. If you start off with Helen Mirren in* Prime Suspect, *great, absolutely great. I'm all for more programmes with women in them, but I don't think that means that programmes with male stars can't be made.*

How do you think *Doctor Who* should be scheduled if it's brought back?
Saturday evening, but slightly later that it always was. I don't think the weekday slot worked. It's very much one of those programmes which crosses the boundary. It's not a children's programme, but it appeals to children. And I don't mind if it terrifies them. I'm all for that. I think it's an important part of growing up.

How would you like to be remembered?
I'd like to be remembered as 'underrated.'

REELTIME Pictures

"If I'd passed all my 'A' Levels I'd be a town and country planner now," grins corporate video-maker Keith Barnfather. As Marcus Hearn recently discovered, town planning's loss was *Doctor Who* fandom's gain.

Doctor Who is a media institution perhaps unparalleled in its self-reverence. Since the late Seventies a service industry pandering to the every need of committed enthusiasts has steadily grown. In usually amateur, and increasingly specialised, ways television's favourite Time Lord continues to be catalogued, classified and celebrated in forms that frequently bear little direct association to the show which inspired them. There is, however, a quiet tradition which continues to flourish, celebrating the careers of people who were actually there.

An unassuming building in a dilapidated district of south London hides an intriguing cottage industry. The organised chaos behind the front door of Reeltime Pictures' London HQ belies the raw enthusiasm of the fans who strive to use limited resources (including a studio that would have made Lime Grove seem palatial) to maximum effect. It's the morning of 20th April and the team are beavering away updating three existing *Myth Makers* interview tapes and shooting a new one from scratch all in one day. Or at least until 6pm when they need the gear for something else.

UNUSUAL CAREER

"I can't move back any further," complains a beleaguered cameraman when asked for a wider angle on the TARDIS set. "I'm already standing in the doorway!"

Upstairs, prop and set-builder Julian Vince is entering the state of controlled panic he is to hover on the edge of for the rest of the day. Arms festooned with reels of sticky tape and various War Machine components he is bemoaning developments in synthetic floresty since *Terror of the Autons* was made in 1970. "You just can't get plastic daffodils now," he grumbles. "They're all silk."

The king of this particular castle is Keith Barnfather – a man whose first claim to fame is as the organiser of the very first *Doctor Who* convention. "Yeah, yeah . . . " he enthusiastically nods, as if reminding himself. "When I was seventeen I was, I suspect like everyone else, unsure of what I wanted to do. I was a *Doctor Who* fan and a member of the British Fantasy Society. There was an advert on their magazine for *TARDIS*, a *Doctor Who* fanzine. I eventually ended up editing the *Doctor Who* Appreciation Society newsletter, *Celestial Toyroom* – in fact I thought up the name. I'm quite pleased about that. I did that for about six or seven issues. I think it would be fair to say that I suggested doing a convention – it was something that interested me far more than what I was doing. I gave up doing *CT* to do the first *Doctor Who* convention."

The first British convention? "The first *ever*" he corrects me. "I have a tendency to always want to do things first. Not intentionally – it's just that I keep on thinking of things I want to do and once I've done them I don't want to do them again. Anyway, you know the history."

In case you don't, 1977 was the time and a church hall in Battersea was the place. Two hundred enthusiasts gathered to witness Jon Pertwee, Tom Baker, Louise Jameson and a twelve-minute clip from *The Dalek Invasion of Earth*. In the age before VHS and satellite television it's hard, if not impossible, to imagine the impact and atmosphere of those early events. As Keith is keen to point out, "*Doctor Who* fandom didn't exist in real terms." Imagine that.

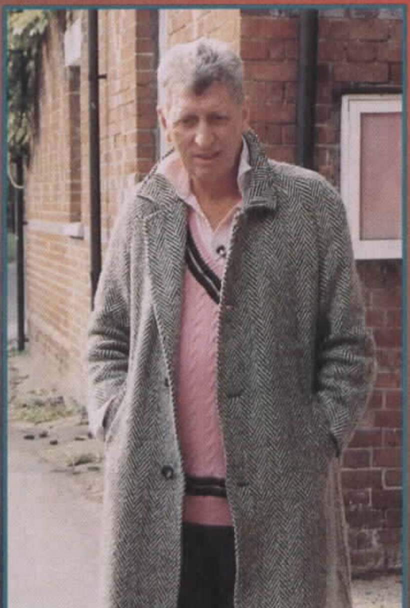
"At the second convention we had around four hundred people attending. We borrowed a film print of the first episode from BBC Enterprises and screened it. The atmosphere was amazing. At that time we had everything that they've ever had since; we had break-out rooms doing private lectures, we were showing episodes, we had a dealers' room, we had a display of *original* props from the BBC, and huge panels over the two days. At that point I just couldn't see how I could improve on it so I resigned and went to work at the BBC."

Keith started in the recruitment department of Central Services, an area of the BBC which handled the Corporation's janitors and cleaners. After a year and a half he got a transfer and worked in the VT library – a placement which provided an ideal opportunity to learn the mechanics of editing. Although having "free range" in the Corporation at this time was "heaven" for a *Doctor Who* fan, Keith eventually decided to leave. "Creatively I was frustrated. The job I did wasn't particularly challenging and I simply couldn't stay for *Doctor Who*. There are people involved in *Doctor Who* fandom, and I won't name names, who are fans who are professionals and there are people in fandom who are professionals and then fans. There's a big difference. I left the BBC because I wanted to improve myself in the business and I went to Channel 4."

After being with Channel 4 at its birth Keith formed Reeltime Pictures shortly afterwards. "When I left Channel 4 I got a job as a sales rep for a facilities house that did duplication. I resigned from that and was on the dole for a year. I formed Reeltime in July 1984, not primarily to make *Doctor Who* videos, but I did the first *Myth Makers* tape in November 1984. I was aware that doing *Myth Makers* wouldn't earn me a living, or at least I assumed that. Again," he smiles, eyebrows raised to emphasise gravity, "I was doing something nobody had ever done before."

"The first fourteen *Myth Makers* were all done on a wing and a prayer. They were done on borrowed equipment a lot of the time and edited on a dingy little editing suite – we had a crappy edit controller and a nasty caption generator. Because I was hiring by the hour there and working on budgets on six or seven hundred pounds to make the things I was literally counting every penny as I was editing. It was impossible to think in terms of real quality in any way at all because we were totally focused on bringing them in on a budget that at would at least not cost me too much."

For an independent producer such as Keith, it is essential to always keep a careful eye on budget and *Doctor Who* interview tapes simply don't bring in enough to keep the company afloat. "I've been making videos for McDonnell



"Tom loved it. He really enjoyed himself," Keith insists.

We asked Keith for his personal memories of the first thirty volumes of *Myth Makers* . . .

1) Michael Wisher – The first Myth Makers we did. Shot in one day in his flat, back to back with . . .
2) John Leeson – I remember a hilarious out-take from that. Keith asks him "I hear you do talking books for the deaf?" I sold that to *It'll Be Alright on the Night!*
3) Nick Courtney – The first time we went on location. I remember having a lot of problems trying to use boom microphones on long tracking shots.
4) Carole Ann Ford – Our first major disaster. She was wonderful and very understanding, but the director, Richard Landen, had about five cameras in her back garden. By the time we'd set them up it was lunchtime!
5) Janet Fielding – We arrived at her house at nine o'clock in the morning and she was still in bed. I remember her leaning out the window, telling us to get lost for half an hour.
6) Nicola Bryant – A consummate professional. I used to get very tense but I actually fell asleep while we were shooting this interview. I realised then I'd finally made it as a producer.
7) Wendy Padbury – We shot that in Cardiff where she was doing *Superted* on stage. I remember meeting Jon Pertwee there at the same time.
8) Michael Craze – He was running a pub in Dereham at the time. We shot it in the middle of winter and it was freezing!
9) Sarah Sutton – Shot on location at Harrison's Rocks, from *Castrovalva.* The first one we shot where I really enjoyed being there as opposed to just doing a job.
10) Deborah Watling – That was shot over a convention weekend in Liverpool – chaotic to say the least. Never again.
11) **Victor Pemberton** – Shot very quickly and cheaply and released three issues late. A lovely man.
12) Ian Marter – He was a really nice person who sadly died three weeks after we shot the tape.
13) John Levene – What can you say? During the editing he gave me a big kiss on the cheek because he thought I did a really nice edit which he thought was terrific.
14) Peter Grimwade – I'd worked with him professionally before and found him to be an extremely accurate and focused director. This was the only *Myth Makers* I've never been on the location for. His death was a great loss.
15) Jon Pertwee – Our first Doctor, and the first Myth Makers that was two hours long. We just couldn't contain Jon's huge life and career.
16) Richard Franklin – Shot on location around his home town up in North Yorkshire. My main memory was walking around the converted chapel where he lives.
17) Tom Baker – The first Tom Baker tape was the first production we made on Betacam. I was the first person he agreed to do anything for since 1977. Tom's wife, Sue Gerrard, later directed a follow-up tape for us called *Who on Earth is Tom Baker.* He may have gone up his own anus but boy was it good.
18) Marvel Comics – Of course now totally out of date! I remember really enjoying going up to your printers in Birmingham and meeting a very attractive young lady who was our liaison there – she was a gem. Seeing the magazine roll off was quite something.
19) Colin Baker – Lovely, wonderful man. We shot it at Ironbridge, the location from *The Mark of the Rani.*
20) David Banks – We shot that at Brighton, in the middle of *The Ultimate Adventure's* run.
21) Mary Tamm – David Howe directed that and did a wonderful job. Odd, but interesting.
22) John Nathan-Turner – We shot that one at *The Curse of Fenric* locations in Dorset. John promised us revelations but didn't give us any!
23) Sophie Aldred – Probably one of my favourite people in the world. The fact I fancy her chronic has got absolutely nothing to do with it. She is sexy, beautiful and a professional. We've become good friends.
24) Jackie Lane – I'd known Jackie a long time as Tom Baker's voice-over agent and slowly but surely talked her round to doing a *Myth Makers.*
25) Barry Letts and Terrance Dicks – Bazza and Tel, kick them off and they're running. It's seventy-two minutes and I love it.
26) Anneke Wills – A wonderful human being. We shot it at Wells-Next-to-the-Sea in Norfolk. I remember the tide came in around us!
27) Louise Jameson – My favourite *Myth Makers* so far. It has the balance of good interview with a nice subtext, lovely camera work and a good soundtrack from Mark Ayres.
28) Sylvester McCoy – A challenge. To do something different I wanted to shoot the whole thing in one go without stopping and making it obvious we'd done that. I felt this would be a prime way of showing off Sylvester's talents.
29) Barry Letts **and** Terrance Dicks Part Two – They only got up to 1972 last time. They'd like to do a whole series!
30) Caroline John – We're making this one at the location for *The Ambassadors of Death.* I'm really looking forward to it.

Information Systems for eight years now – they are my major client. If I didn't have them I wouldn't be doing *Myth Makers.* It's as simple as that. Initially at least they simply don't sell enough copies for me to break even – how could I make something If I didn't have the money to put into it in the first place?"

Is this initial difficulty in reclaiming costs justification for the above average retail price of *Myth Makers* videos?

"We charge what we charge for the tapes simply to break even," he asserts. "If I could sell a third of what the BBC's *Doctor Who* videos sell then I could bring them down to the same price. And I would."

CELEBRITY TRAFFIC

As the day's shooting soon falls behind schedule, Sarah Sutton's interview is eventually completed. Awaiting their turn on the conveyor belt are Terrance Dicks and Barry Letts. Terrance ambles up to a monitor showing Wendy Padbury's beaming face, cranes his neck as if attempting to conjure up some half-forgotten memory, then shakes his head and walks away. The day continues to see a stream of celebrity traffic ranging from the charming Wendy Padbury, who stays for coffee and a chat, to Michael Craze who, on discovering that Reeltime are well behind schedule, soon retires to the pub. All in all, it seems in some ways little has changed from the rapid turnover Reeltime employed on their earliest titles.

"The first two tapes where shot back-to-back on the same day," grins Keith. "They were presented by Keith Harrison, a friend of mine from Channel 4. He was a very good interviewer but wasn't a *Doctor Who* fan, and that was our downfall. He was asking questions a *Doctor Who* fan wouldn't bother to ask. Shortly after that I went to a convention in Southampton and saw Nick Briggs doing a panel. I didn't know him at all but made an instant decision; he was the right person. I've never regretted it since – I think Nick deserves to be on television, I really do. He's better than most people I see.

"The early tapes are so bad though, I just felt it necessary to update them. It's impossible to think of it now but I would literally phone up Richard Landen on a Friday and say 'We're doing Carole Ann Ford's *Myth Makers* tomorrow – can you get hold of a camera?' You never knew what you were going to get. We'd get cameras with timing errors or faulty remotes sometimes. We were really working on a wing and a prayer sometimes. What I want to do now is take those original productions and shoot some new material of a much higher quality and in some cases use all new material and in some cases use most of the old material and then a mixture of the two and bring out fifty minute videos with new covers at the new price. Something else to bear in mind is that Nick Briggs is a much better interviewer now than he was then so what he will get out of our interviewees now will be a lot better than what he got out of them then."

Experience has left Keith with absolutely no doubt which tapes are proven best-sellers. "The attractive women and the Doctors," he says simply. "The majority of *Doctor Who* fans are men and they will first and foremost buy the videos featuring the women. Nicola Bryant's tape is one of the most popular. Sophie Aldred's and Janet Fielding's are also much in demand."

As the operation winds down for the day, Terrance and Barry finally get up to 1974, Michael Craze finally gets back from the pub and whoever lent Keith the gear finally gets it back. This perhaps logical extension of Keith's first desire to stage a *Doctor Who* convention is once again brought in on a wing and a prayer.

"Reeltime Pictures is, to be honest, a vehicle for me," he admits in summing up. "Even if I can't make any profit out of *Myth Makers,* which I haven't really, I can afford to make them and write the costs off. From that moment on it's bringing in money. That's the only way to look at it."

◆

L&P
70-72
UNION STREET

"Everything in my life has come from *Doctor Who*," says Keith Barnfather. "It's really weird." Photo © Marcus Hearn.

Myth Makers, and Reeltime's various documentary and special releases, are available from Reeltime Pictures, 70/72 Union Street, London SE1 ONW. Please send a stamped addressed envelope for details.

Prelude

STRANGE ENGLAND

AD1867, Scotland

It was dusk in Edinburgh. A red light bled into the city and its imposing castle. There was a weight in the light, as if particles of the sun were digging in, refusing to be dragged down below the horizon. People on the streets blinked and stared up, feeling the unwavering gaze of that ancient, burning eye. Somehow, the impressive architecture of the city seemed a fitting monument, a symbol of the power and majesty of the light now sinking into oblivion.

The Doctor shook his head. He locked the door of his laboratory and made his way out of the hospital. It was impossible not to be moved by the contrast of city and sun but there was no need to be fanciful or maudlin. He placed his black hat onto his head and walked towards Rose Street. It was an important day, no wonder he was seeing significance in every little occurance. He realised his heart was beating hard, a physical response to his emotional state. One day he might find the connection. One day . . .

"Doctor, Doctor!" came a voice from behind.

The Doctor turned and saw the clumsy shape of Cameron running breathlessly after him. The young doctor was large and sweating. Around them, in the Grass Market, traders and beggars were giving up for the day, making room for Edinburgh's busy nightlife. The gallows, black and impressive, were burned into a silhouette by the sun's fading light.

"Patrick!" wheezed Cameron, catching up with him. Doctor Rix stood quietly whilst the other leaned against him, snatching air back into his lungs. At last, he could speak again. "I couldn't let you go without wishing you good luck, old man."

Rix smiled. He had been so wrapped up in the events of the day that he had not realised that others might want to share his good fortune. It was only Christian to accept the good will of others.

"Thank you, Cameron," he said, "but nothing has happened yet. At least, I think not."

Cameron looked a little sheepish. "It is to be today, though?"

Rix nodded and put his arm round the large man's shoulders. "Yes, today. Please, come with me. It would be selfish of me to keep the birth of my first child a joy all to myself."

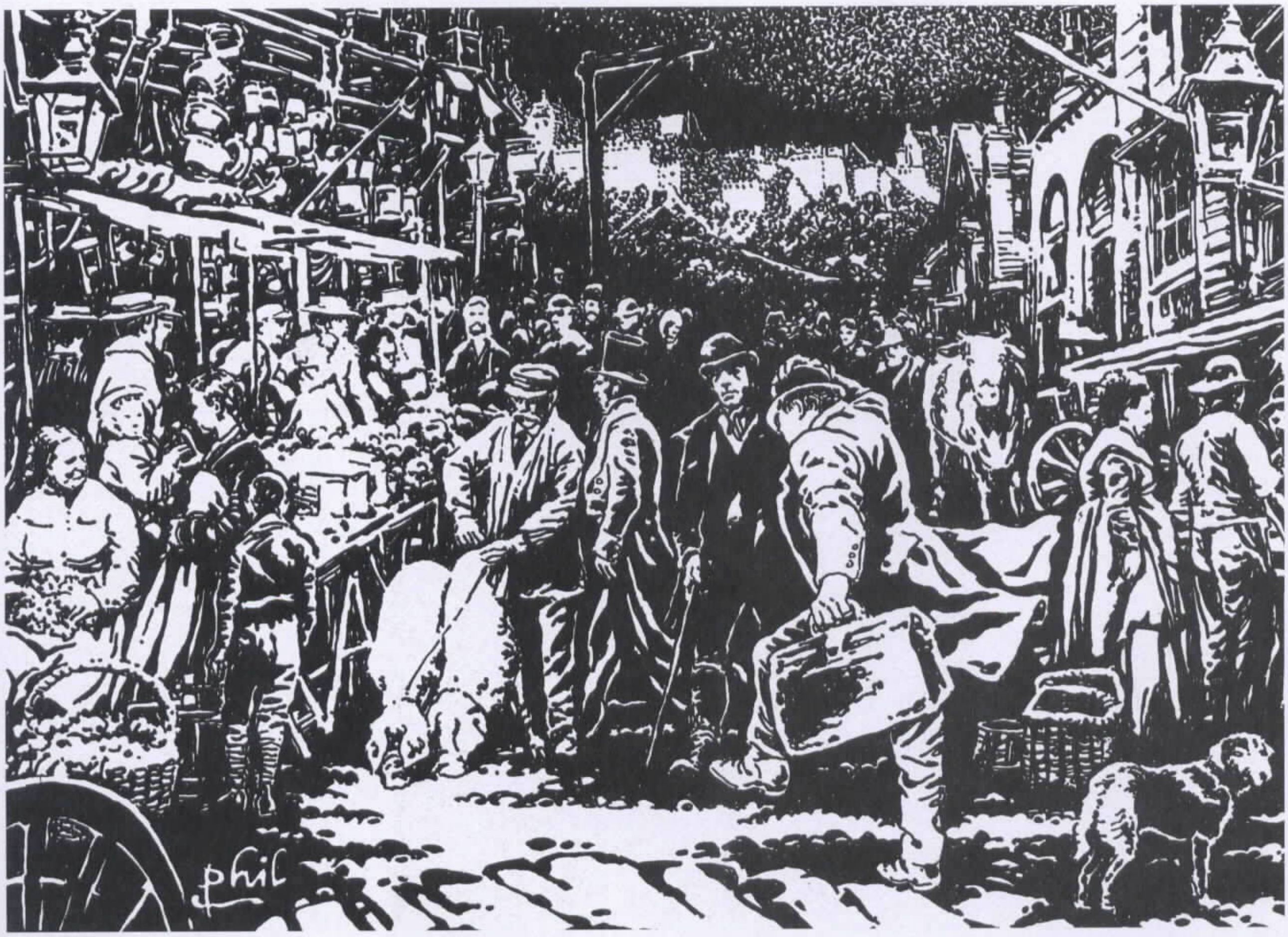
"And your wife?"

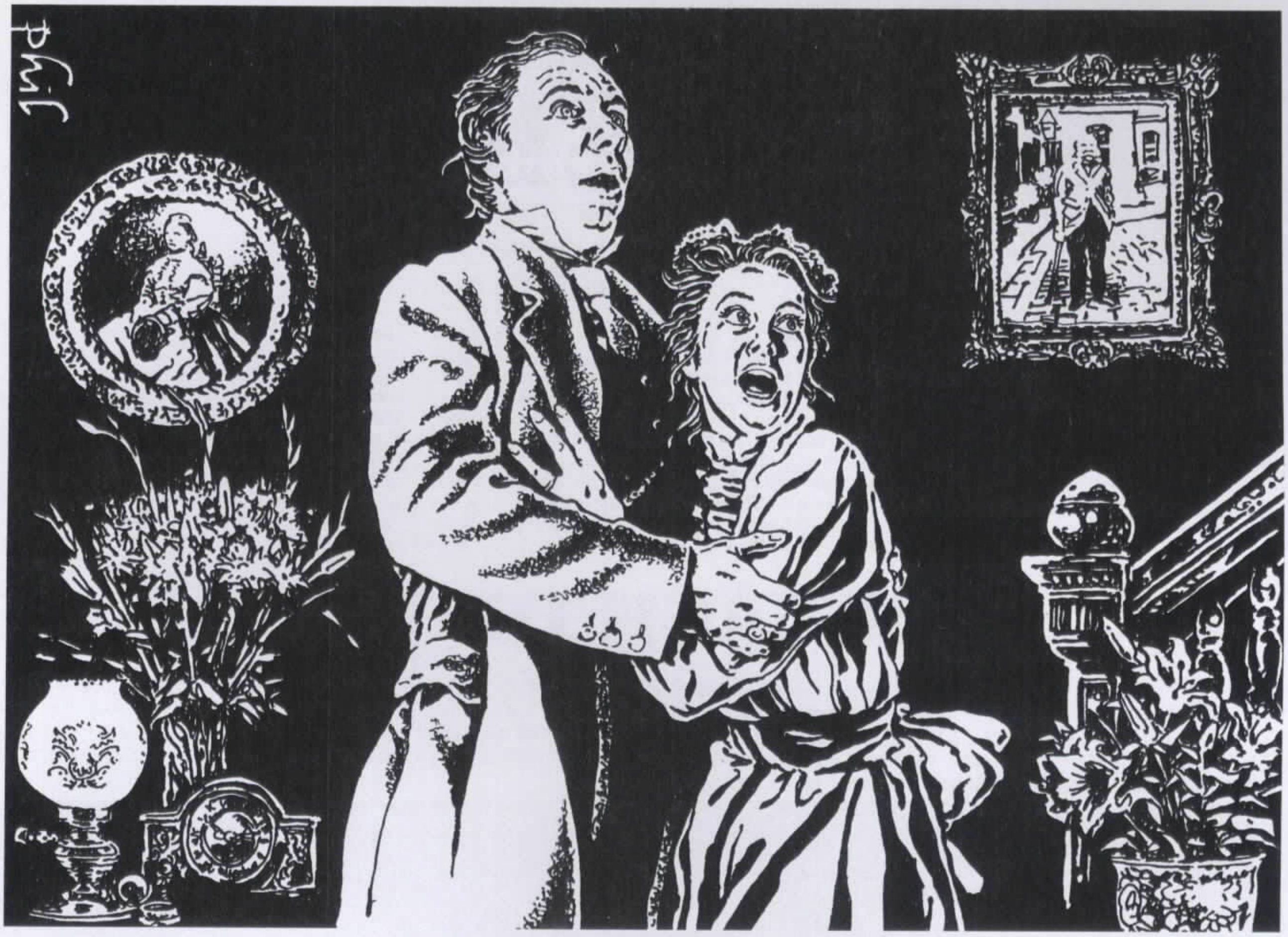
"She had some pains this morning. I was worried but have complete faith in Doctor Mackendrick. He is reputed to be the best."

Rix led Cameron up the stone steps that led up and round the castle. They did not need to go that way but again he could not help wanting to put meaning and weight into his actions. The castle provided a solemn backdrop to the day and its importance as a landmark in his life. Unfortunately, it meant Cameron would be out of breath again, very soon.

Rix looked out over the city, past the long finger that was Princess Street, trying to imagine what was occurring in his small house somewhere below. Out to sea he could make out a small, struggling merchant ship, sails billowing in the breeze. He felt relaxed up here. The scenery was a pattern, a design, a reassurance that God was keeping order in the world. He felt lucky, special. He hoped it was a boy.

Cameron huffed and puffed beside him. Rix led him down the steps and into the park. Red-faced, mopping his brow with a handkerchief, his friend said "I heard your lecture yesterday.





Very interesting."

"If it's a boy, I shall call him Stephen. A girl . . . I don't know."

"'Medicine and Morality'," Cameron continued. "Never thought of it like that before. Thought we just cut people's legs off most of the time."

Rix allowed himself the distraction despite the urge to break into a sprint and get back home. "We need a philosophy, Cameron. Otherwise, how are we to progress? We must consider ourselves spiritual healers as well as physical ones."

Cameron shrugged and Rix realised that his friend had not understood the point of the lecture. Like most doctors he was incapable of seeing the implicit connection between the physical and spiritual. It was not enough simply to stitch problems up. Body and mind were not separate, they were one, they had to be treated as one.

He knew he was right but aware also that his thinking was incomplete, he was searching in the dark for the truth. "I am very interested in the developments with ether made by some of our colleagues," Rix said, trying to make a link with Cameron, something he might understand. "We must tender science with mercy. Be aware of patients as human beings. If we treat the spiritual results of pain and illness as well as the physical then perhaps we are approaching the goal of making both mind and body healthy. I am convinced that if one is damaged then the other suffers."

Cameron stopped and smiled. "Please excuse me Patrick. I am sure you don't want to spend the day explaining your theories to an old fool like me. Come on, let's get you home."

They crossed to Rose Street and headed for the house. Too excited to search for the keys, Rix feverishly rang the bell. He barely noticed that Cameron was also caught up in the tension. He was hopping from foot to foot, dabbing at his sweating brow. It was now almost dark.

At last the door was opened. It was the maid, Kathy. Rix noticed she was crying. His heart sped up again, his hands tightening into fists. He felt sick and dizzy. "What is it?" he asked. "What's wrong?"

Kathy's freckled face remained downturned. She was unable to look at him. It felt to Rix as if a black dagger was piercing his body. He willed himself not to think the worst.

"Patrick . . ." Cameron said, but Rix was in and dashing up to the bedroom. Upstairs, the sound of a crying baby rang faintly round the house.

Kathy collapsed into Cameron's arms and he held her as she sobbed, not knowing what else to do. He struggled to hear what might be happening.

He heard the voice of an old man, presumably Doctor Mackendrick, say "Patrick, she went peacefully." Another scream from the baby and then silence. Cameron dropped his head, tears piercing his eyes. The maid sobbed against him.

"My boy?" came Rix's anguished, hopeless voice.

"Patrick it was . . ." said Mackendrick.

Then a scream, this time from Rix. Cameron closed his eyes as he heard the desperate, lost words. "His legs! Oh God!" The house became silent.

Simon Messingham

Doctor Who –
The New Adventures:
Strange England.
Written by
Simon Messingham,
with a cover by
Paul Campbell.
Published by
Virgin/*Doctor Who* Books on
18th August 1994
at £4.99.

THE NEW
Doctor Who
ADVENTURES
STRANGE ENGLAND
SIMON MESSINGHAM

THE STRANGER RETURNS

THE BBV STORY SO FAR

IN 1987, the *Stranger* video series began. Bill Baggs – previously known to **Doctor Who** fans as the producer of a series of amateur audio plays – cast Colin Baker as the mysterious traveller, 'the Stranger', and Nicola Bryant as the equally enigmatic Miss Brown.

The first three adventures (available on the Pickwick Video label) feature the Stranger and Miss Brown becoming embroiled in weird and exciting situations. Throughout these, there was, tantalisingly, no mention of the true identities of our heroes, or indeed the purpose of their wanderings and their method of transport. Some viewers even suspected that 'the Stranger' was in fact 'the Doctor' and that the whole venture was in fact **Doctor Who** 'by the back door', to avoid copyright problems.

Although Bill was keen for the tapes to appeal to **Doctor Who** fans, he was determined that his series should have an identity of its own. With the third story, *In Memory Alone*, writer Nick Briggs had begun to take the series in a new direction. When commissioning Nick to write the fourth Stranger script – *The Terror Game* – Bill collaborated in creating a 'back-story' with further narrative potentials for the series.

Alongside the *Stranger* series, BBV has already commenced pre-production on a sequel to *The AirZone Solution* and a chilling CYBERMAN adventure, **Sword of Orion**.

NEW RELEASE! BREACH OF THE PEACE

The Stranger now knows who he is... or rather, who he was. Apparently stranded on Earth, he needs to come to terms with the evils of his past before he returns to the Dimensional Web. Unfortuantely, however, Egan (David Troughton) and Saul are also trapped on Earth, and their priority is to locate the Stranger and return to their terrorist campaign against the Protectorate.

But, for now, the struggle for the Stranger's fate seems to be in the hands of the police, when he is arrested on suspicion of murder...

BBV7

Please note that this video contains some scenes unsuitable for younger viewers.

Cast: Colin Baker, David Troughton, Caroline John, John Wadmore, Holly King, Nicholas Briggs, Ian Marr. Music: Alistair Lock. Writer: Nick Briggs. Producer/Director: Bill Baggs

TO ORDER tapes from BBV, send payment *and your name and address*, to **BBV, 53 South Rd, Beeston, NottinghamNG9 1LY**. Cheques and POs payable to 'BBV'.

Stranger Than Fiction (£11.50)
The Terror Game (£11.99)
Breach of the Peace (£13.00)

STRANGER THAN FICTION

Gary Russell investigates the world of BBV. A fascinating behind-the-scenes documentary with out-takes, on-the-spot Hi8 footage and exclusive star interviews.

Featuring **COLIN BAKER, PETER DAVISON, SYLVESTER McCOY, JON PERTWEE...**

BBV5

THE TERROR GAME

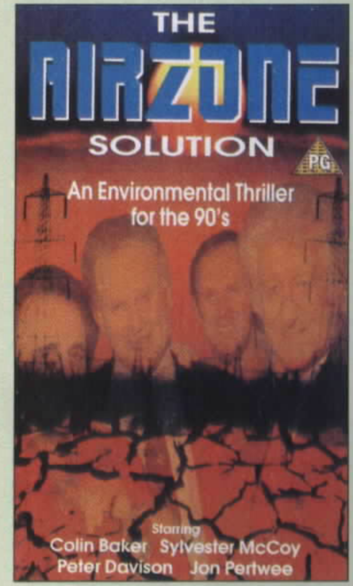
Escaping from the alien computer net of *In Memory Alone*, the Stranger materializes at the back of a seedy night-club, on Earth. Slowly, his memory returns to him. Encountering the ruthless Egan and Saul, he discovers the deadly mission he was about to embark upon before his 'Stranger' adventures began.

BBV6

Cast: Colin Baker, David Troughton, Louise Jameson, John Wadmore, Nick Pegg, Nicholas Briggs. Music: Nick Briggs. Writer: Nick Briggs. Producer/ Director: Bill Baggs

COMING SOON! *AIRZONE II*

PICKWICK VIDEO MAIL ORDER


THE
AIRZONE
SOLUTION
PG
An Environmental Thriller for the 90's
Starring
Colin Baker Sylvester McCoy
Peter Davison Jon Pertwee

The Stranger 1 ☐ The Stranger 2 ☐ The AirZone Solution ☐

Please send me the videos as indicated above for **£10.99** each plus 83p per video (up to 3 videos) or £2.85 (4-9) videos towards post, packaging & insurance.

I enclose a cheque/Postal order made payable to Direct Home Entertainment to the value of £ or, please debit my Access/Visa card to the value of £...............

Name

Address

Postcode

Card number ☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐

Expiry date: Signature

Orders cannot be accepted without a signature. Please allow 28 days for delivery. Offer applies to UK only.

Coupons to be sent to:

Stranger Video Offer, DHE, Pickwick Group Ltd, Pickwick House, Elstree Road, Elstree, Herts WD8 3BS

Please tick this box if you DO NOT wish to receive mail on any other Pickwick product ☐

COLIN BAKER, SYLVESTER McCOY, PETER DAVISON, JON PERTWEE, NICOLA BRYANT.

THE AIRZONE SOLUTION

BBV4

SCREENPLAY NICK BRIGGS, MUSIC ALISTAIR LOCK, PRODUCED AND DIRECTED BY BILL BAGGS

An environmental thriller for the 90's. TV weatherman Arnie Davies finds himself embroiled in a deadly affair involving ghastly experiments, hidden agendas and questionable loyalties. At the centre of it all lies the AirZone Corporation and its frightening solution to the looming environmental catastrophe.

THE
STRANGER
VOLUME ONE
PG
WHO IS THE STRANGER?
SUMMONED BY SHADOWS & MORE THAN A MESSIAH
Starring Colin Baker, Nicola Bryant & Sophie Aldred

THE
STRANGER
VOLUME TWO
PG
WHO IS THE STRANGER?
IN MEMORY ALONE
PLUS 'THE MAKING OF IN MEMORY ALONE'
Starring Colin Baker & Nicola Bryant

SUMMONED BY SHADOWS & **MORE THAN A MESSIAH** – available on **The Stranger: Volume 1.**

IN MEMORY ALONE (plus *THE MAKING OF* **IN MEMORY ALONE**) – on **The Stranger: Volume 2**

SUMMONED BY SHADOWS

BBV1

Cast: Colin Baker, Nicola Bryant, Michael Wisher, John Wadmore, Heather Barker. Music: Duncan Chave. Writer: Christian Darkin. Producer/ Director: Bill Baggs

MORE THAN A MESSIAH

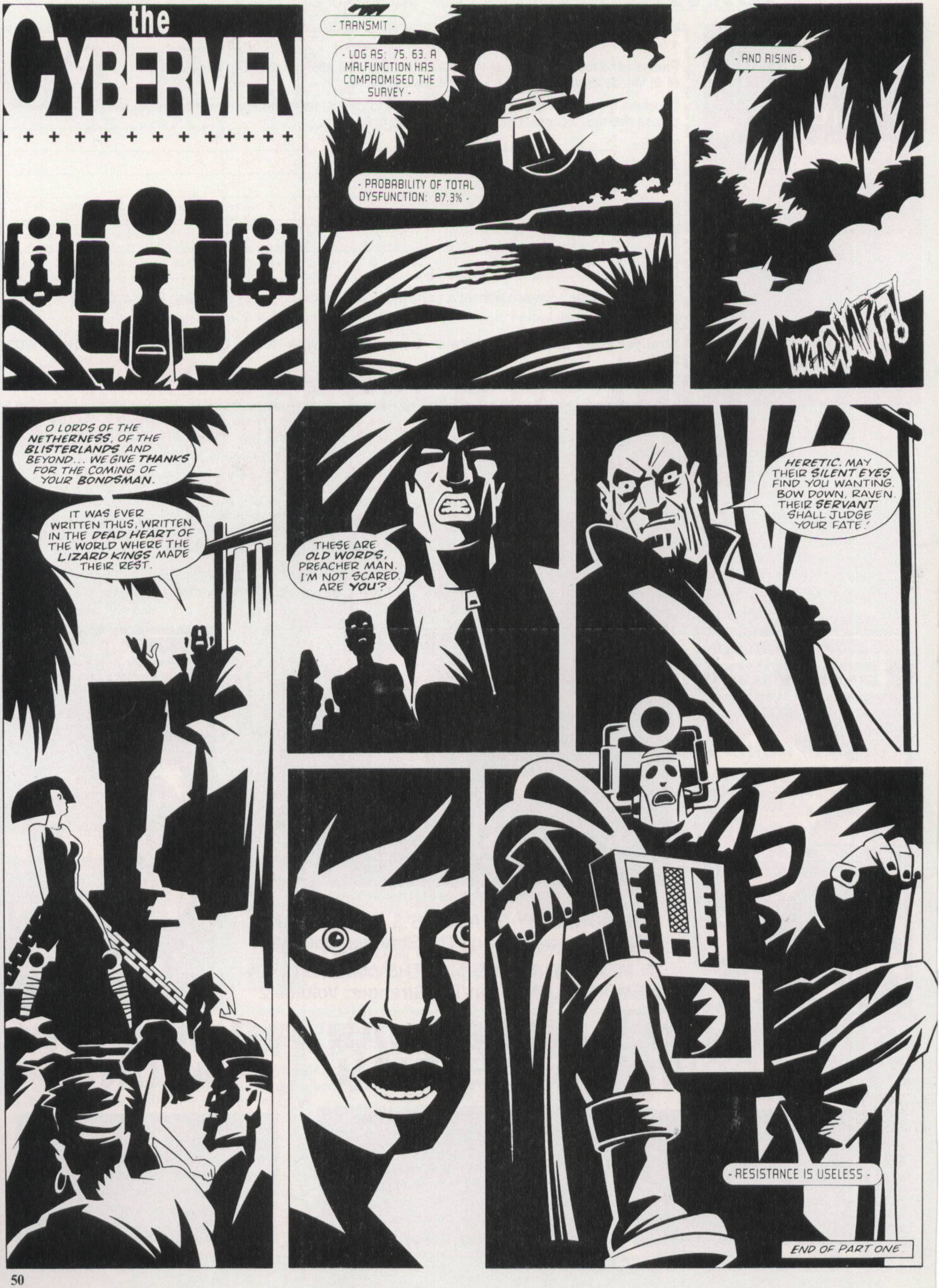
BBV2

Cast: Colin Baker, Nicola Bryant, Sophie Aldred, Barbara Shelley, Peter Miles, Nigel Fairs. Music: Alistair Lock. Writer: Nigel Fairs. Producer/ Director: Bill Baggs

IN MEMORY ALONE

BBV3

Cast: Colin Baker, Nicola Bryant, Nicholas Briggs. Music: Harvey Summers. Writer: Nick Briggs. Producer/Director: Bill Baggs


the CYBERMEN
- TRANSMIT -
- LOG AS: 75. 63. A MALFUNCTION HAS COMPROMISED THE SURVEY -
- PROBABILITY OF TOTAL DYSFUNCTION: 87.3% -
- AND RISING -
WHOMPF!
O LORDS OF THE NETHERNESS, OF THE BLISTERLANDS AND BEYOND... WE GIVE THANKS FOR THE COMING OF YOUR BONDSMAN.
IT WAS EVER WRITTEN THUS, WRITTEN IN THE DEAD HEART OF THE WORLD WHERE THE LIZARD KINGS MADE THEIR REST.
THESE ARE OLD WORDS, PREACHER MAN. I'M NOT SCARED. ARE YOU?
HERETIC. MAY THEIR SILENT EYES FIND YOU WANTING. BOW DOWN, RAVEN. THEIR SERVANT SHALL JUDGE YOUR FATE!
- RESISTANCE IS USELESS -
END OF PART ONE

Matrix Data Bank

CONSOLE CONUNDRUM

Jeremy Hoffman of **Illinois, USA** has asked about the TARDIS console and wants to know how many different versions there have been, when they appeared and when they changed.

The question is a lot trickier than it seems because the console is continually changing with minor variations as required for story elements (eg the mercury link box added for *The Wheel in Space*, the power gauge added for *The Mind Robber* and two different 'Extreme Emergency' boxes in *The Time Monster* and *The Three Doctors* etc.) However, the basic consoles are as follows:

The first console was used only once, for the recording of the pilot version of *An Unearthly Child.* The controls are laid out in a very different manner to and it seems that these were rearranged quite extensively before the transmitted version was taped – although chances are it is the same basic prop. With minor additions and alterations as the console became damaged, the prop survives in an increasingly battered state to the recording of *The Ambassadors of Death* Episode 1. Between this and filming for *Inferno*, one of the facias (the one housing the radiation meter) was severely damaged and replaced by new controls on a new silver metal panel. A new version of the console (or at least a heavily modified version of the old one) made its debut in Episode Three of *The Claws of Axos* and survived, again with a few modifications, through to *Death to the Daleks* Part One. A completely new console was then designed for the recording of *Pyramids of Mars*, although in terms of television appearances it made its debut in *Planet of Evil* Part One (which was recorded after *Pyramids of Mars*). This console allowed the six different facias to be removed and swapped around, so the actual orientation of the controls would vary between studio recording sessions.

From *The Masque of Mandragora* Part One to *The Robots of Death* Part One, the Doctor favoured the TARDIS' other control room, a wood-panelled affair with a simplified central console. The previous central console made its return in *The Invisible Enemy* Part One, with one of its six panels now totally redesigned. Another panel was changed for *Meglos* Part One with the next major change being the addition of the data bank in *Castrovalva* Part One (although of course this is not visible in either *Four to Doomsday* or *The Visitation* made before it). Another of the panels was then altered for *Black Orchid* Part One, with more refurbishment taking place in *Arc of Infinity.* Some minor changes were also made for the console's final appearance in *The King's Demons.* From *The Five Doctors* through to *Battlefield* Part One the same console was used throughout.

STRANGE SUBTITLES

James Hadwen of **Felixstowe** wrote to the BBC Film and Videotape Library to ask which episodes they still held from *Doctor Who*, and is confused by the list he was sent back. For *Four to Doomsday*, the list gives episode titles for each instalment:

1: *Who is Monarch*
2: *What is a Recreational*
3: *Will Bigon Help the Doctor*
4: *Will Enlightenment and Persuasion*

James doesn't recall these instalments having on-screen titles, so what's going on? Well, it's an example of confused BBC paperwork. On the official Programme-As-Completed sheets for this serial (and on some others), somebody has mistaken the one line question written by the production office for *Radio Times* for the episode title, and placed this alongside the episode number on the documents (partly due to the fact that these synopses were italicised in *Radio Times* which usually indicates an episode title). Hence, other BBC paperwork taken from this bears the same error. Incidentally, the complete question assigned to Part Four is *Will Enlightenment and Persuasion destroy the Doctor?*

POPULARITY STAKES

David Read of **Tonbridge** supplies a popular request – namely, what are the average viewing figures for each of the actors to have played the Doctor? It's worth bearing in mind a number of important variables before considering these figures. Firstly, up until 1981 such figures were compiled by JICTAR and after this BARB took over. The two organisations had different compilation methods so ratings may have altered accordingly. Also, and perhaps more obviously, there were of course rather fewer television channels in the Sixties than there are now. Bearing all this in mind, the averages for the first-run episodes are as follows:

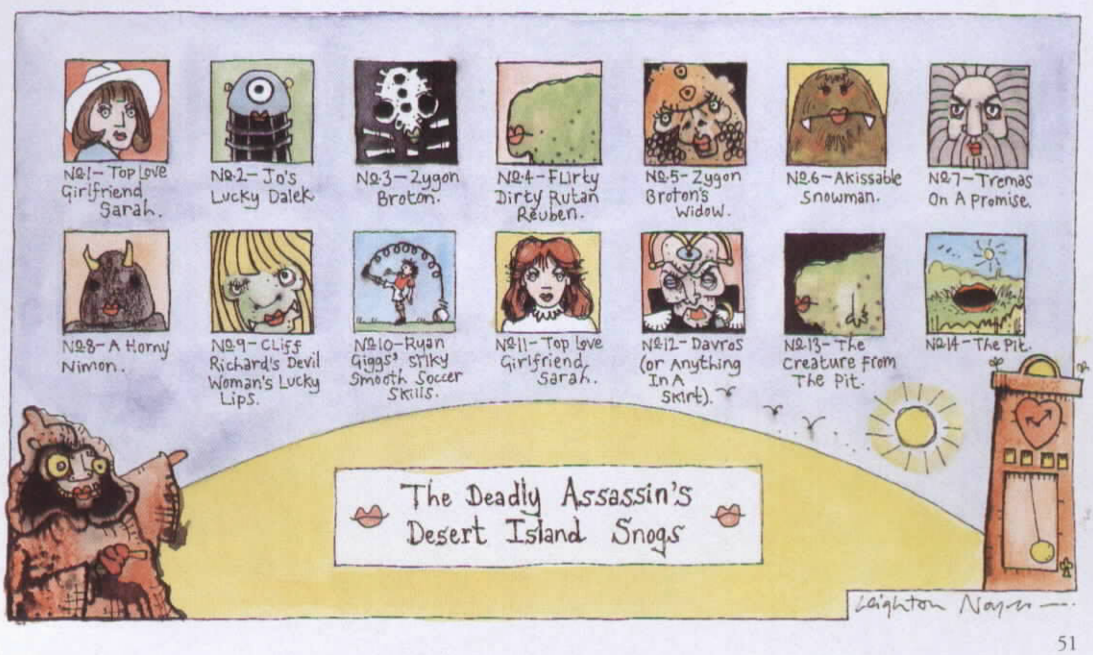
William Hartnell	8.4 million
Patrick Troughton	6.9 million
Jon Pertwee	8.2 million
Tom Baker	9.3 million
Peter Davison	8.1 million
Colin Baker	6.1 million
Sylvester McCoy	4.8 million

*Matrix Data Bank is compiled by **DWM** archivist Andrew Pixley. If you have any questions about* Doctor Who, *send them to him at: Matrix Data Bank, Doctor Who Magazine, Marvel Comics Ltd, Arundel House, 13/15 Arundel Street, London, WC2R 3DX.*

Please note that although every question is considered for inclusion, we receive an enormous number of queries. We try to respond to as many as possible but personal replies are impossible.

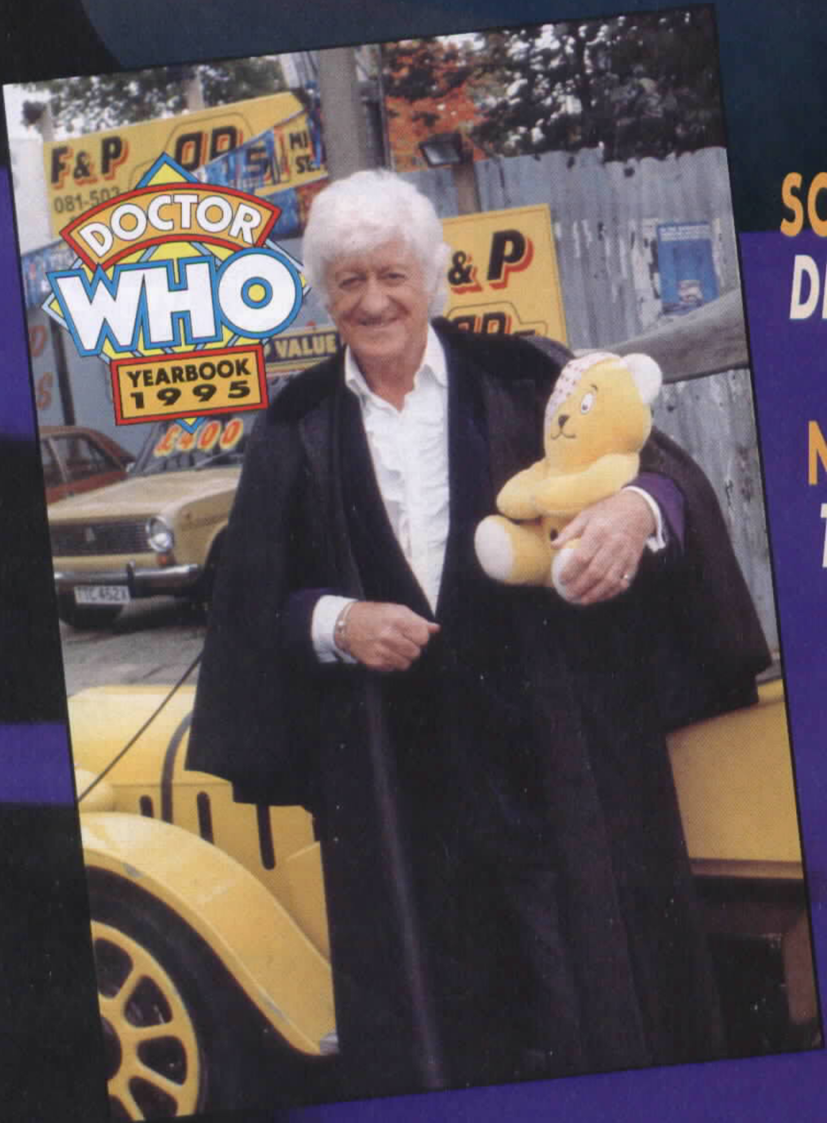
Doctor Who Magazine Issue 216 features the next instalment of *The High Council* – keep those continuity problems and speculations coming in.

DOCTOR OHO by Leighton Noyes


No1– Top Love Girlfriend Sarah.
No2– Jo's Lucky Dalek
No3– Zygon Broton.
No4– Flirty Dirty Rutan Reuben.
No5– Zygon Broton's Widow.
No6– Akissable Snowman.
No7– Tremas On A Promise.
No8– A Horny Nimon.
No9– Cliff Richard's Devil Woman's Lucky Lips.
No10– Ryan Giggs' Stiky Smooth Soccer Skills.
No11– Top love Girlfriend Sarah.
No12– Davros (or Anything In A Skirt).
No13– The Creature From The Pit.
No14– The Pit.
The Deadly Assassin's Desert Island Snogs
Leighton Noyes

On Sale Autumn '94

Remembering the Thirtieth Anniversary of *Doctor Who . . .*



SOPHIE ALDRED ON *DIMENSIONS IN TIME*

NICHOLAS COURTNEY ON *THE PARADISE OF DEATH*

KEVIN DAVIES ON *30 YEARS IN THE TARDIS*

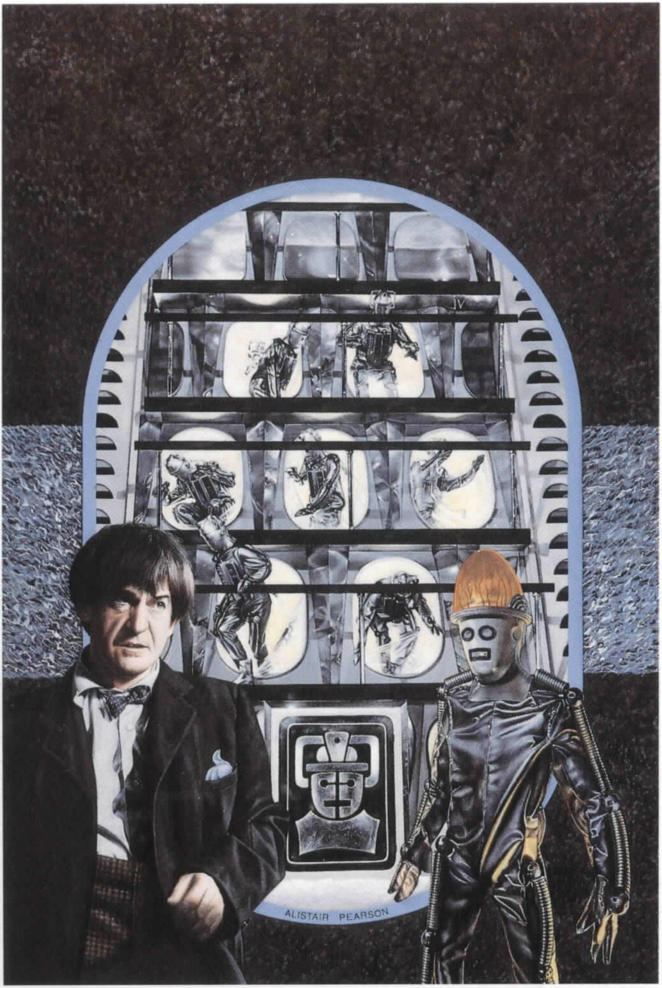
BRAND NEW FICTION FROM:

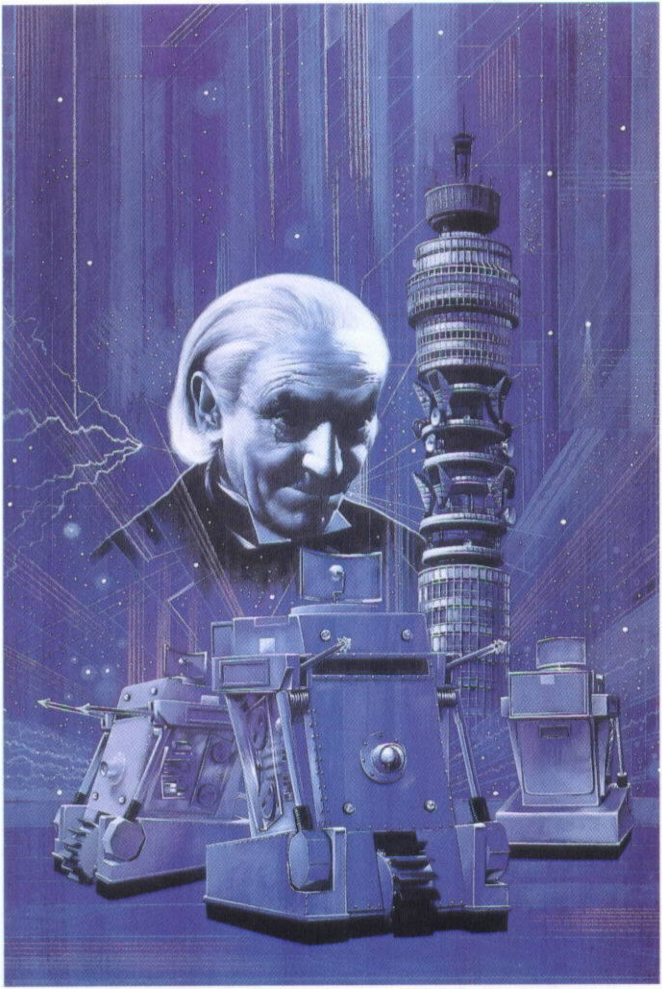
Daniel Blythe
Mark Gatiss
Andy Lane
Steve Lyons
Simon Messingham
Justin Richards
Gareth Roberts
David Rodan

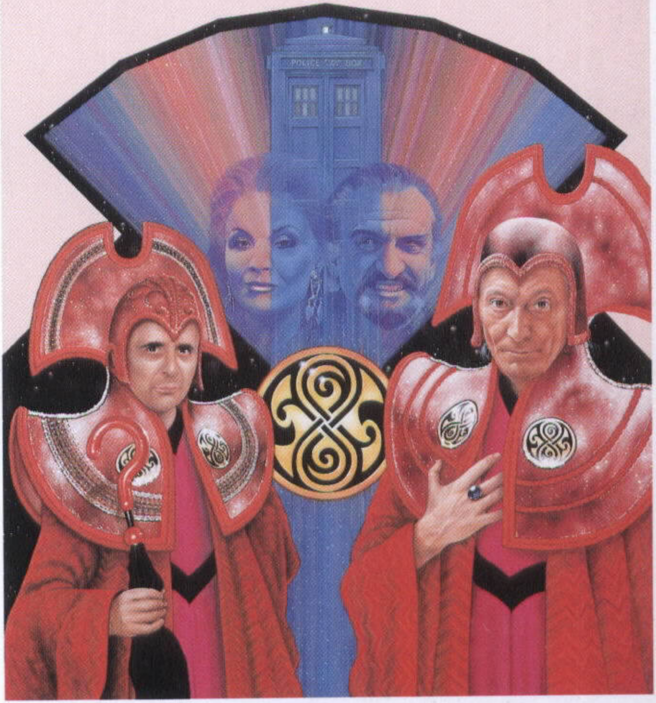
plus

NEW COMIC STRIPS FROM:

Paul Cornell & John Ridgway
Warwick Gray & Charlie Adlard


IV
ALISTAIR PEARSON




POLICE BOX